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# THE ETUDE

## Music Magazine

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V. 49  
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January 1931

A NEW YEAR'S DAY DUET

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Price 25 Cents

# Presser's for OPERETTAS!

These Brief Descriptions of Some Very Successful Bright and Entertaining Musical Plays for Amateurs Suggest a Choice for March and April Performances

OR IF YOU PREFER—Just tell us your needs, the ages and abilities of talent available, any operettas you have used and request that we send a group from which you may make a choice, or you may name particular ones you would like us to send for examination with return privileges. (Single copies only sent for examination.)



Elated over a successful performance of "Betty Lou"

## Betty Lou A Comic Operetta in Three Acts

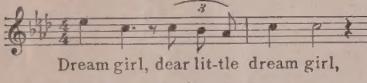
Book and Lyrics by LIDA LARRIMORE TURNER  
Music by R. M. STULTS  
Complete Vocal Score, \$1.00  
Orchestra Parts May Be Rented

Stage Manager's Guide for Rental Only

A SWEET, charming musical play that does not require a large group, although with ample stage facilities there need be no limitation to the chorus and dancing groups, if the latter are available. "Betty Lou" rivals some professional stage shows with real song hits, lively chorus numbers and an interest-holding plot. The cast calls for two sopranos, two mezzo-sopranos, two altos, two tenors, two baritones and one bass. Family problems, villainy, mystery, humor and love weave in and out of the book.

Melodious Solos and Lively Tuneful Choruses Fill "Betty Lou"

Here is a "bit" from it—



## Captain Kidd

### or The Daughters of Robinson Crusoe

#### Comic Operetta in Two Acts

Libretto by FREDERICK H. MARTENS  
Music by WILLIAM E. BEAZLEY  
Vocal Score, \$1.00  
Stage Manager's Book, 25 Cents

NO ONE knows where the librettist heard about the lonely, orphaned daughters of Robinson Crusoe, but his story of their adventures with Captain Kidd's pirates brings about quite a few humorous situations. The musical score is sparkling and melodious and not at all difficult. In fact, much of the chorus work is in unison. Whether it be a group of high school students, seminary students or older amateur groups wanting something easy enough to produce with a limited number of rehearsals, this operetta is filled with possibilities for "making a hit." Three baritones and two tenors are named in the cast in addition to a male quartet, six sopranos, one mezzo and one alto.

#### Two Novel Musical Comedies for Men Alone

## Cleopatra

A Short Opera Burlesque for Men  
Words and Music by JOHN W. BRIGHAM  
Price, 75 Cents

THE excruciatingly funny situations that occur with Cleopatra, Mark Anthony, Pompey, Caesar and the Ghost of King Tut figuring in "Cleo's" love affairs will be thoroughly enjoyed. It can be presented in less than three-quarters of an hour. Any group of men may put this over successfully and it is within the capabilities of young men in school and college.

## Romeo and Juliet

A Musical Burlesque for Men in Two Acts

Words and Music by JOHN W. BRIGHAM  
Price, 75 Cents  
Orchestra Parts May Be Rented

IT IS quite a "toss-up" for one to select between "Romeo and Juliet" and "Cleopatra" (described above). After the success and fun of producing one has been enjoyed there will be a looking forward to the time when the other may be presented. About twenty may stage either.

AN UNEQUALLED STOCK OF MUSICAL PLAYS AND OPERETTAS OF ALL PUBLISHERS TO DRAW UPON FOR SPECIFICALLY NAMED WORKS OR FROM WHICH TO SEND YOU A GROUP FOR EXAMINATION

## THEODORE PRESSER CO.

Everything in Music Publications 1712-1714 Chestnut St., Phila., Pa.

## Hearts and Blossoms A Comic Opera in Two Acts

Book and Lyrics by LIDA LARRIMORE TURNER

Vocal Score with Full Dialog, \$1.00

Stage Manager's Guide, \$1.00

Music by R. M. STULTS

Orchestra Parts May Be Rented



THE music, lyrics and dialog of "Hearts and Blossoms" gain the spontaneous enthusiasm of any audience. Four love plots are unravelled with numerous laugh-provoking situations arising. This is an excellent operetta for young people in their teens and twenties. Provision has been made for dancing choruses, which are carefully described in the Stage Manager's Guide; but these are not necessary to the success of a performance. A soprano, two mezzos, one alto, three baritones and a tenor and two couples having no solo work are required for the main characters. The chorus may be any desired number.

## The Marriage of Nannette

A Comic Opera in Three Acts

Books and Lyrics by AGNES EMELIE PETERSON

Vocal Score, \$2.00

Orchestra Parts May Be Rented

Music by LOUIS WOODSON CURTIS

Stage Manager's Guide, \$1.00

"THE MARRIAGE of NANNETTE" is not difficult despite the effective performance opportunities within it. The music is very tuneful and there is in both lyrics and melodies a romantic and flavor closely associated with the atmosphere of France and of Spain in the eighteenth century. Its fanciful story brings to the stage picturesquely and fantastic performances and explore heterogeneous community of courtly ladies and gentlemen, villagers and gypsies. There is opportunity for group and solo dancing. A notable success with competent amateurs.

## Knight of Dreams

or  
A Modern Pygmalion and Galatea

A Musical Comedy in Three Acts

By MAY HEWES DODGE

and

JOHN WILSON DODGE

Vocal Score with Full Dialog, \$1.00

Orchestra Parts May Be Rented

Stage Manager's Guide, \$1.00

SEE act musical comedy that is unusually entertaining. The musical work is not difficult, yet it is worth while and melodious throughout. The dream of the young sculptor, which translates all his friends and even a "rube" patron into well-known Shakespearean characters, is gaily amusing. It is quite melo-dramatic despite the ludicrous transition of characters and keeps things tensely interesting. Two sopranos, two tenors, one baritone, one bass and two altos are required for the solo parts. There is one speaking only part. The choruses are made up of Art Students, young men and young ladies, who in the dream are Athenian girls and men.

## The Ghosts of Hilo

Hawaiian Operetta for Young Ladies

With Accompaniment of Piano, Gong and Tom-Tom

Book, Lyrics and Music by PAUL BLISS

Vocal Score, Including All Dialog and Stage Directions, \$1.00

Orchestra Parts May Be Rented

"GHOSTS of HILO" is a bright, tuneful musical play with fascinating, mysterious plot and picturesque staging possibilities. The haunting melodies and catchy rhythms of the songs and choruses along with the weird music of the Hula dances make performances a real pleasure to both performers and audience.

The two-part chorus work is not difficult, but is especially beautiful. There are but four principal characters, one having only a speaking part and the other three being soprano solo parts.

"Ghosts of Hilo" can be lengthened considerably if desired by interpolating solo numbers, ukulele and guitar serenades or special dances. May be given in one or two acts.

## Pleasing Operettas for Juvenile Performers

(DESCRIPTIVE FOLDER COVERING THESE AND OTHERS FREE ON REQUEST)

### A Rose Dream

Girls and Boys or Girls Alone

By MRS. R. R. FORMAN

Price, 60 Cents

THIS pleasing operetta is rich with veins of melody and pretty and entertaining scenes. There are eight named characters and a demand for at least 12 in the chorus.

### The Pirate's

U.S.A.

Operetta for Boys

Music by MRS. R. R. FORMAN

Price, 60 Cents

THIS is a melodious and well-planned musical play involving two young Americans. Their experiences with the pirates and a tribe of savages keep the audience amused and intent.

### R. Tag and sbtil

Juvenile Operetta in Two Acts

By PAUL BLISS

Price, 75 Cents

A TUNEFUL miniature comic opera which keeps the audience guessing and amused. 7 girls and 10 boys are given named parts. The chorus may be any size.

### Lost, A Comet

Music by GEO. L. SPAULDING

Price, 60 Cents

CHILDREN from 8 to 14 are sure to make a hit with this musical play which aims solely to be amusing and entertaining. In addition to the 17 in the cast, there is opportunity for any size chorus.

### Pandora

An Operetta in Three Acts

By C. E. LE MASSENA

Price, \$1.00

Orchestration may be rented

MANY successful presentations of "Pandora" have been given. It is not a trite little thing but a full three-act musical play with which young performers can well please an audience throughout its hour and a half.

### Let's Go Traveling

By CYNTHIA DODGE

Price, 60 Cents

ALTHOUGH 14 Characters are singled out, there are but five easy solos to be sung and the rest is unison chorus singing. The music is bright and happy and the idea of the operetta quite interesting and entertaining.



Participants in a Successful Presentation of "Briar Rose" under the Direction of Miriam E. Andrews at the State Normal School, Gorham, Maine.

**Briar Rose** An Opera Fantasy in Prologue and 3 Act

Book and Lyrics by AGNES EMELIE PETERSON  
Music by LOUIS WOODSON CURTIS  
Vocal Score, \$1.50  
Libretto, 25 Cent  
Orchestra Parts May Be Rented  
Stage Manager's Guide, \$1.00

ALTHOUGH but a season old, this brilliant operetta has enjoyed a fine reception. There is the magnificence of medieval and fairyland pageantry in it. It is particularly acceptable for school purposes since there is opportunity for the use of groups of juniors along with senior participants. "Briar Rose" is easily given. There are fine opportunities for dance, with the peasant, court and fairy group scenes

## Barbarossa of Barbary

A Two-Act Musical Comedy for Amateurs

Book and Lyrics by FRANCES BENNETT

Music by DAVID BRITTON

Complete Vocal Score, \$1.00

Orchestra Parts May Be Rented

Stage Manager's Guide, \$1.00



ARABOSSA OF BARBARY, with oriental rhythms, rollicking choruses, humorous ditties and romantic themes, wins audiences.

Adaptability can be appreciated in that numbered among the many highly successful performances are productions by members of Choral Societies, by students in Normal Schools, by High School pupils and even one instance of an ambitious young of Junior High pupils.

There are opportunities for line dances, classic comedy solo dances and stage figures by the choruses if conditions permit. Altogether the main roles are one soprano, one alto-soprano, two basses, two baritones and tenors. Any number of people may be in the choruses.

is one of the Romantic Portions of "Barbary." Imagine a chorus singing and swinging its captivating waltz rhythm.

When the splendor of night, With its

## The Crimson Eyebrows

A Fantastic Romance of Old China in Three Acts

By MAY HEWES DODGE and JOHN WILSON DODGE

Vocal Score with Complete Dialog, \$1.00

Orchestra Parts May Be Rented

Stage Manager's Guide, \$1.00

THE musical numbers of "Crimson Eyebrows" are melodious and very pleasing. Its plot is delightful and entertaining. "The Crimson Eyebrows" painted their eyebrows to show they would be faithful to their last drop of blood in following their leader to overthrow a usurper on the throne. How the usurper tries to fool the Princess, the real heir to the throne, and how the Princess falls in love with the rebel leader and all the vicissitudes confronting the lovers await you in this enjoyable musical play. The various conspirators furnish some splendid comedy scenes. Two sopranos, one contralto, three baritones, and one bass are required for the principal characters. The choruses of ladies and nobles of the court, soldiers, etc., may be any worthwhile number.

# THE ETUDE

## Music Magazine

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IGNACE PADEREWSKI



HIDEMARO KONOYE

## THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

IGNACE PADEREWSKI arrived at New York on October seventh, for an extended concert tour of The States. His only two appearances with orchestra will be, first at the Young People's concert of the Philharmonic-Symphony Orchestra of New York when, on December 27th, he played his own *Polish Fantasy* as a part of an all-Polish program, and later in the season when he will play with the Minneapolis Symphony Orchestra in a program of his own works.

THE ROYAL THEATER OF COPENHAGEN has, since 1722, at the same time sheltered Opera, Ballet and Comedy. The disadvantages of this system have increased with years; and a discussion of the creating of a new theater at a reasonable expenditure has been solved by the Danish Parliament by uniting the budgets for the Royal Theater and the State Radio, with the result that a new theater will be ready by April of 1931.

BORIS GODOUNOV had a sumptuous performance when given on the evening of November 13th, by the Philadelphia Grand Opera Company, with Ivan Steschenko in the name part. A notable feature of the event was the new and superb settings from the A. Jarin Scenic Studios of Philadelphia and the lavish costuming. The coronation procession was one of the most brilliant pageants ever seen on the American stage; while the scene in *Marina's* Garden became a dazzling display of shimmering satins and rich brocades, adorned with gems (theatrical) enough to ransom many a potentate.

ST. GEORGE'S CHAPEL of Windsor Castle has been in process of restoration for the last ten years. The work has now so far progressed that the new organ has been placed in position. At the first of two thanksgiving services, on November fourth, the King and Queen and the Knights of the Garter were in attendance.

LEO OEHMLER, eminent violinist and composer, died at Pasadena, California on November third, at the age of sixty-five. A native of Pittsburgh, Pennsylvania, he was the creator of some three hundred and twenty-five compositions for the viola and piano, of which his "Cleopatra Suite" was the best known.

THE FESTIVAL OF CHAMBER MUSIC, held at Chicago from October twelfth to sixteenth, under the patronage of Mrs. Elizabeth Sprague Coolidge, was a feast of premières. The five first performances anywhere included Hindemith's *Concerto for Piano and Chamber Orchestra*, Castelnuovo-Tedesco's *String Quartet in G*, Gustav Strube's *Sonata in F-sharp Minor for Violoncello and Piano*, Jaroslav Kříčka's *Sonatina for Violin and Viola, Op. 48*, and Carlos Salzedo's "Préambule et Jeux" for Harp, Flute, Bassoon, Horn, String Quartet and Double Bass. Seven other works had their first hearing in America.

MOZART probably never was favored with a more happy interpretation of any one of his piano compositions than when on October 24th, 25th and 27th his *Concerto in D Minor for Piano and Orchestra* was heard with Ossip Gabrilowitsch at the piano and Leopold Stokowski leading the Philadelphia Orchestra. What a soul feast!

THE CHICAGO CIVIC OPERA COMPANY opened its season on October twenty-seventh, with the American première of Ernest Moret's "Lorenzaccio." Based on the intrigues of the ducal court of the Medici at Florence, the opera was written for the Paris Opéra Comique, where it was produced ten years ago. Vanni-Marcoux, who created the rôle of Lorenzaccio at the Paris première, interpreted the same part in the Chicago performance.

THE "PROM" CONCERTS, with Sir Henry Wood conducting, closed their thirty-sixth season at the Queen's Hall of London, in the last week of October. The aggregate attendance was greater than in any previous series; and it is reported that there was "a veritable tornado of applause at the last concert . . . which included a rousing performance of the *Toccata and Fugue in D Minor* of Bach, made famous by Stokowski and the Philadelphia Orchestra."

THE THIRD BIENNIAL FOLKLORE FESTIVAL was held at Quebec, Canada, from October sixteenth to eighteenth. The early days of "New France" were pictured in song and story. There was a reproduction of a rustic wedding of a hundred years ago, with traditional music. Philéas Bédard, seventy-two years young, rendered folksongs with a well preserved baritone voice; and Pierre Guérin, eighty-nine, executed an intricate tap dance. There was also an interesting exhibit of the native weaver's art and of other crafts.

THE NEW ZEALAND SOCIETY of Professional Teachers of Music, with headquarters in Wellington, sponsored the "Music Week" recently celebrated in that progressive commonwealth.

THE VANCOUVER (B. C.) SYMPHONY SOCIETY has been reorganized, after a silence of ten years. With seventy players under the baton of Allard de Ridder, the organization gave its first concert of the season on October fifth, with the "Fifth Symphony" of Beethoven, the *Prelude to Wagner's Lohengrin* and the *Overture to Oberon* by Weber, as the prime offerings.

THE LA SCALA of Milan opened its season on December seventh, with a performance of Verdi's "I Lombardi" which had not been heard in that historic theater for sixty-six years. All the more strange, since this same opera had its world première at La Scala on February 11, 1843, with twenty-seven successive performances in the season. An adequate performance of the opera requires one hundred and fifty singers and two hundred and fifty supers for the processions of Crusaders and the taking of Jerusalem. After a silence of twenty-five years, Donizetti's "Don Pasquale" will again be in the La Scala repertoire.

THE INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC will hold its next festival with Oxford, England as the official headquarters. A number of the larger works, however, will be performed in London, under the auspices of the British Broadcasting Company which is offering its chorus and orchestra for the occasion.

MRS. WILSON G. SMITH, widow of the late composer, teacher and critic who did much to develop musical interests in Cleveland, Ohio, has presented his collection of musicalia to the Public Library of that city. This includes not only a large number of his more than a thousand original compositions but also a considerable list of foreign publications now rarely available.

JOSIAH ZURO, well-known conductor, was killed in an automobile accident near San Diego, California, on October eighteenth. Before becoming musical director of the Pathé Pictures, Mr. Zuro was widely known in New York where he did a large work in the promotion of classical music for the masses at low cost and in the sponsoring of young American musicians.

THE AUGUSTEO SYMPHONY ORCHESTRA of Rome opened on November fourth a season of concerts which will conclude in May. The regular conductor of the organization is Bernardino Molinari. Guest conductors of the season will be Willem Mengelberg, Sir Thomas Beecham, Ferruccio Calusio, Antonio Votto, Howard Hanson, Fernandes Arbos, Sergio Falloni, Otto Klemperer, Willy Ferrero, Pierre Monteux, Mario Rossi and Fritz Busch. A cosmopolitan group, to be sure!

THE BACH HOUSE, in Weimar, where the great Cantor resided during his years in the "German Athens," has been authentically identified as the now old Hotel Erbprinz. A two-day Bach Festival was recently held in honor of this discovery, and in connection with the event a memorial tablet was placed on the facade of the building.

THE PEEL AND DUFFERIN REGIMENT BAND of Brampton won first place in Class B of a contest conducted during the National Canadian Exhibition.

THE WAGNER OPERAS are to be produced in Vienna as spoken plays; this to enable the public to judge of the composer's powers as a pure dramatist.

HELDWIG AIGNER-SCHAUER, the seven-year-old great-great-granddaughter of Johann Strauss (known as the "Father of the Waltz" as well as father of Johann Strauss, Jr., "The Waltz King") has become the bread winner of her family by accepting an engagement in the ballet of the Vienna Opera House. As a test of her talent, her real name was withheld from the authorities till after she had been accepted.

THE PHILHARMONY is the name of the new symphony orchestra of Tokyo. Our own Henry Hadley was guest conductor of the organization on September 24th and October 5th, with Inez Barbour (Mrs. Hadley) as soloist. With works of Wagner, Ravel, Respighi and Richard Strauss, on the programs, Dr. Hadley included his own "Street Scenes in Peking" in the first and his tone poem "Lucifer" in the second. Viscount Hidemaro Konoye, the eminent Japanese musician, is the regular conductor of the organization.

PIETRO MASCAGNI has been commissioned to write a "Hymn to Bolívar" and to conduct its production in Caracas, Venezuela. At the same time Adolfo Bracale, the Italian impresario, is taking a shipload of Italian songbirds to present a repertoire familiar to London, Paris, Berlin, Milan and New York, on a scale of magnificence usual to South American capitals.

THE VIENNA OPERA is reported to be about to make sound films of its leading productions, for distribution both at home and abroad.

EUGENE GOOSSENS, the well known British orchestral conductor, has been announced as the leader of the next Cincinnati May Festival, Frederick Stock having resigned because of the entailed strain on his health.

PHILO A. OTIS, Chicago business man and an organizer of the Chicago Symphony Orchestra, recently died leaving twenty-five thousand dollars to the Chicago Orchestra Association and one hundred dollars to each member of the orchestra. His estate of three hundred and fifty thousand dollars is left, aside from a few minor bequests, to his widow and son, and on their death the residue is to go to the Orchestra Association.

THE NATIONAL HIGH SCHOOL CHORUS will meet in Detroit, Michigan, from February 20th to 24th of 1931. The two previous meetings have been held in Chicago. The chorus, in eight parts, will number more than four hundred voices.

THE DAVID BISHAM MEMORIAL MEDAL of the American Opera Society of Chicago, was conferred upon four successful composers for the musical stage, at the luncheon of that active organization on October thirtieth. The society was organized by Mrs. Eleanor Everest Freer, herself the composer of nine operas; and the musicians honored on this occasion were Mary Carr Moore, for her "Narcissa," Charles S. Skilton, for his "Kalopin," Karl Schmidt, for his "Lady of the Lake," and Pietro Floridia, for his "Paoletta." The Floridia and Moore operas have been published and performed in public; and the same is assured at an early date for the other two works.

(Continued on page 70)

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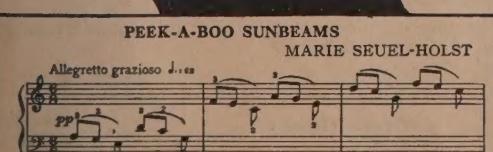
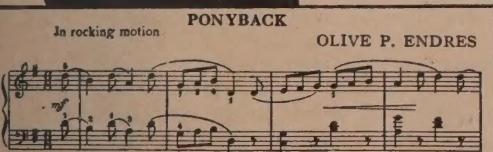
**Pedal.** The pedal should go down in Measure 2 the instant after C (with the left hand) is played, and should be released at the beginning of the third beat. Throughout the piece it should be used at the end of each two-measure phrase and always in the manner described above.

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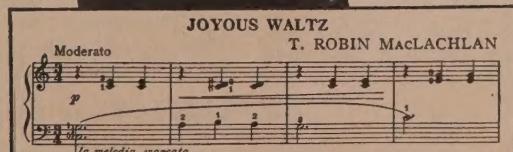
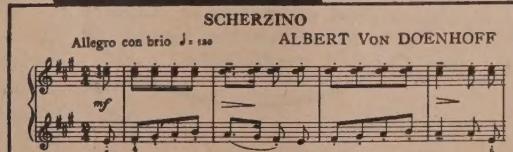
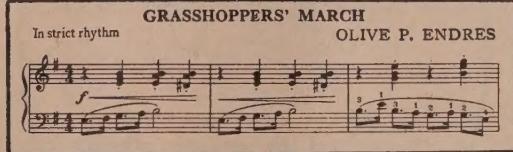
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### WHEN I GO TO THE CITY TO STUDY

By Howard Merritt, Jr.

The problem of selecting a teacher in the great city is one which confronts thousands of students. As a matter of fact, it is a really very serious matter, not merely for the present but for the future, as a careless choice may affect the entire career of the pupil.

The first thing to secure is a list of the representative teachers. In talking with the editor of a great musical paper, the writer finds that letters requesting such lists are constantly received. When the prospective pupil receives such a list, he should communicate not only with these teachers, but also with uninterested persons, and thus ascertain through every possible means something about their training and success with pupils. Most teachers will gladly furnish this information upon request.

The reputation of the teacher is an asset to the pupil, but as the teacher's reputation grows, the demand for his time increases and his terms for tuition naturally rise, as they properly should.



THE MUSIC LESSON  
By N. Lancret

Secure catalogues from the Musical Departments of some of the best colleges throughout the country. Study these carefully, and it will be found that these colleges usually publish the musical pedigree of their faculties. The fact that a teacher has studied in some famous conservatory or with some noted master easily becomes a "drawing card." Students and parents alike know that there is added value in tuition which comes from a reliable source. The more famous the master or school from which the teacher comes, the more of a magnet will he or she become in the attracting of patronage, and the more confidence will the pupil of this teacher inspire when she is ready to try her professional wings.

To a pupil who has spent years with a really worth-while teacher, it is a disconcerting experience to go out in search of engagements or employment in a college and then to be obliged to explain who the teacher was or what he had done. Therefore the pupil should remember that, in securing a teacher's services, she is buying something more than instruction, if that teacher has a fine reputation.

But reputation is not everything. Results count. Find out what pupils of note the teacher has taught. True, in the present intense competition very few teachers can live long on anything but real worth.

Do not try to go to the big city too cheap. The preservation of your health and your good spirits is very important. With insufficient funds, the struggle sometimes becomes too great. Better wait until you have acquired sufficient resources so that you will not be worried in mind or be obliged to take up some supporting occupation that will make attention to your studies difficult or impossible.

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This page inaugurates a service which will be offered monthly by THE ETUDE, for the purpose of supplying ETUDE readers with lists of leading teachers in the larger cities, and as an aid to the teacher who will utilize, at a nominal expense, this method of advertising his course of instruction.

THE OLD ORDER CHANGETH  
THE NEW ORDER REIGNETH



Happy New Year, 1931

## YOUR ULTIMATE MUSICAL CHOICE

THE ETUDE presents this month the beginning of the most extraordinary musical symposium we have ever been privileged to present to our readers.

The thought came to us that everyone must have some composition for which he would have a very supreme regard under such conditions. Obviously the choice of such a work would reflect the life outlook of the individual as few other things could. It would reveal his aesthetic and emotional nature. It would throw into bold relief his experience in musical art, his final human attitude towards life itself.

The result of our quest was far more gratifying than expected. THE ETUDE in recent years has avoided symposia directed towards public men and women already cruelly overrun by the Juggernaut of modern journalism. This subject, however, seemed so unusual that a departure could not be avoided. In the spontaneous reply we have received some very remarkable documents, which will be presented in our January and February issues.

One characteristic which will immediately impress the reader is the fact that most of the answers suggest a very wide divergence of opinion. Very few have selected the same compositions. In the February issue the results will be classified

Meanwhile, we wish that all interested ETUDE readers would send their own votes. Simply use a postal and write: "MY ULTIMATE CHOICE IS....."

## THE QUESTION OF THE HOUR

THE question of the hour in the minds of many musicians has been that of the effect of mechanical music upon the livelihood of the professional musician. After protracted pondering and innumerable conferences with those interested upon both sides, we long ago decided that mechanically made music and humanly made music are biological twins, that they depend upon each other and that the radio and the talking machine will prove in the long run to have been of priceless value to the professional musician who is still active and alert enough to make capital of them.

The famous case of Emilio de Gogorza, which has often been quoted to us, is one notable instance. In the early days of the talking machine this great baritone was asked to make some records. He assented, but assured the Company that he could not permit the use of his name. Therefore, he selected a *nom de plume* (or *nom de needle*, if you prefer). We think it was "Francisco." Soon the artist found that the advertisement of the records was so powerful that there were more demands for Senor Francisco as a public artist than there were for de Gogorza. He then immediately arranged to have the records go out under his own name.

With the rise of recorded music in America the tuition revenues of professional musicians increased far more than at any similar period in the history of the art.

We submitted the extended editorial article, "MUSIC'S TRIUMPHANT ADVANCE," appearing later in this issue, to leading representatives of the profession, of the musical unions and of the great industry of making machines for the dissemination of music. All were most emphatic in approving the attitude we have taken. The following letter from Mr. E. E. Shoemaker, President of the RCA Victor Company, the largest producers in the industry, is indicative of the general feeling in the matter among those of such prominence.

"I want to congratulate you warmly upon the sane and balanced attitude you have adopted for your discussion of the effect of mechanical music upon the progress of the art and the well-being of those who make their living by it.

"Of course, as you indicate so clearly, there are arguments on both sides, and the present situation of so many professional

players is a very uncomfortable one. However, I thoroughly agree that the inevitable process which follows the introduction of a new machine will occur in this case. The hand-worker will be temporarily embarrassed, but those of his ranks who have real ability and merit will certainly, in the very near future, enjoy a more certain appreciation than ever before.

"You utter a very great and sound truth when you say, 'The machine always puts a higher premium upon art produced by the hand.' To me that is the answer to the whole question and musicians of merit will soon discover it for themselves without the necessity for bombarding the public with ill-tempered propaganda against mechanical music.

"Thank you for the privilege of reading your editorial. I cannot alter it by so much as a period."

## SOMETHING EVERY PARENT IN THE WORLD SHOULD READ

WORLD-WIDE is the fame of Dr. Charles H. Mayo of Rochester, Minnesota. There, together with his equally famous brother, Dr. William J. Mayo, he has built an institution that is one of the marvels of medical history. Foreign governments and scientific societies by the score have decorated Dr. Charles H. Mayo for his astonishing accomplishments. His penetrating insight, wisdom and judgment have saved the lives of thousands of men and women. Last year alone the staff of four hundred physicians under the direction of the Mayos treated eighty-one thousand patients at Rochester.

Your editor has just come from a dinner where he had the privilege and honor of sitting beside Dr. Charles H. Mayo for the best part of the evening. Interested in directing the attention of the public to the great men of the past and the present who have been strong advocates of music study he asked Dr. Mayo a few questions. It was revealed that for years the Mayo brothers have gone far, far out of their way to promote music study in their community because they have unlimited faith in its advantages. Dr. Charles H. Mayo does not understand music in the ordinary sense, but he has installed in his home a large organ with a player attachment at which he often sits daily for hours at a time after his strenuous work.

Dr. Mayo said, "I get something from playing my organ which is of a recreative and reconstructive value and which I can find no other way. It helps to rest and rebuild me every day. I would have given anything if I had had a musical training. They have organs that are automatic. That is, you can start them going and then go off and listen to them; but I like to sit at the instrument and vary the stops and dynamics so that I feel I am, in part at least, controlling the music. We have brought many musicians to Rochester to provide instrumental music for the community, but we tell them that we are not so much interested in the music they make as in stimulating and training our own young people to be able to play and understand music. The parent who fails to give the child a musical education is denying him one of the greatest advantages in life."

## DOES MUSIC TELL?

REPORTS come to us continually from colleges and universities, indicating that students who have had the advantage of music study often excel in all of their other studies in a marked manner. One recent tabulation of a college of two thousand students reveals that the number of students who will receive honors in the college as a whole is 10% while those who had musical training in the musical educational department showed 33% of this total in honor students. Tabulations made during the past thirty years have indicated clearly that music training in schools and colleges has often produced very unusual results in the general scholastic advancement of those who have availed themselves of it.

## NEW YEAR GREETINGS TO ETUDE FRIENDS

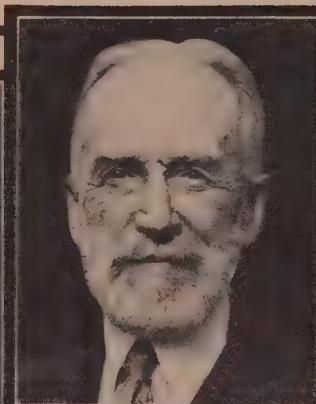
Hail to the New Year! May it bring to all of you new happiness and new prosperity. Forget depression, and look toward the sunrise. It may be interesting for our friends to know that during the last six months *The Etude* showed a fine advance in cash subscriptions, over the same period of the preceding year. We have tried to make this January issue the best ever presented.

# The Ultimate Musical Choice

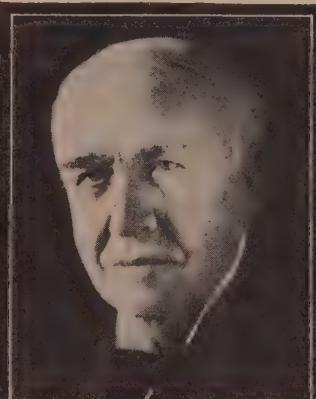
PART I



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CYRUS H. K. CURTIS



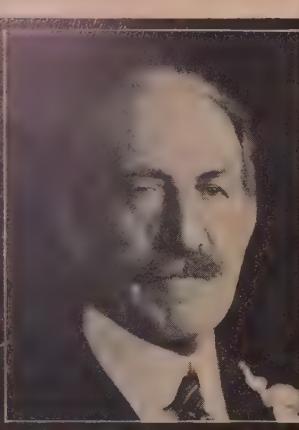
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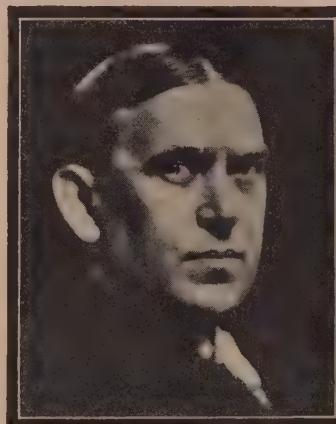


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Representative men and women in all callings state their views

THE ETUDE MUSIC MAGAZINE asked a very definite question of a large group of outstanding men and women in all callings. The response was immediate and most sincere. It reflects the understanding, sympathies, tastes and emotional reactions of these well-known men and women better than anything we can imagine. Many replied with intensely interesting letters which will be presented in this and succeeding issues. The question is,

*If you were assured by your physician that you had only twenty-four more hours to live and you were given the opportunity to hear just one piece of music, what would you select?*

Among those who have answered are:  
Hon. Florence E. Allen, Judge, Supreme Court of Ohio.  
Roger W. Babson, renowned statistician.  
Amy M. Beach (Mrs. H. H. A.), composer.  
Hon. James M. Beck, Representative from Pennsylvania.  
Felix Borowski, composer.

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Thomas A. Edison, inventor.  
Ossip Gabrilowitsch, conductor.  
Rudolph Ganz, conductor, pianist.  
William Green, President, American Federation of Labor.  
William Guard, publicity manager, Metropolitan Opera Co.  
Dr. Howard Hanson, composer.  
Josef Hofmann, pianist.  
E. W. Howe, editor and author.  
Rupert Hughes, author.  
Prof. Vladimir Karapetoff, engineer.  
Ralph Kinder, organist.  
Eva Le Gallienne, actress-manager.  
Thurlow Lieurance, composer.  
Hon. Nicholas Longworth, Speaker, House of Representatives.

Mano-Zucca, composer and pianist.  
John McCormack, concert and operatic tenor.  
H. L. Mencken, editor, *The American Mercury*.  
Ralph Modjeski, engineer.  
Ruth Haller Ottaway (Mrs. Elmer James) President, National Federation of Music Clubs.  
Hon. Ruth Bryan Owen, Member of Congress from Florida.  
William Lyon Phelps, author and lecturer.  
Otis Skinner, actor.  
Hon. Alfred E. Smith, Ex-Governor, State of New York.  
Lieut. Comm. John Philip Sousa, U. S. N. R. F. and famous bandmaster.  
Oley Speaks, composer.  
Willard Spencer, composer.  
Humphrey J. Stewart, composer and organist.  
Lily Strickland, composer.  
Rev. William A. Sunday, evangelist.  
Lorado Taft, sculptor.

Howard Thurston, magician.  
Gene Tunney, art of self-defense.  
Samuel Untermeyer, lawyer.  
Rudy Vallee, "movie" and radio star.  
Hon. Henry van Dyke, author, clergyman, former U. S. Minister to the Netherlands.  
William Allen White, editor.  
Owen Wister, author.  
N. C. Wyeth, artist.

## THOMAS A. EDISON

*World Famous Inventor*

"I have received your letter of September 6, in which you propound the following question:

*"If you were assured by your physician that you had only twenty-four more hours to live and you were given the opportunity to hear just one piece of music, what would you select?"*

"This is my answer. 'The Ninth Symphony' of Beethoven and fill in with the old heart songs."

### HON. RUTH BRYAN OWEN

Member of Congress

(Daughter of William Jennings Bryan)

"You have sent a very interesting problem, but I believe I can answer without hesitation that if I had only twenty-four hours to live and was given the opportunity to hear just one piece of music, that my selection would be the 'Andante Cantabile' of Tchaikovsky, and I believe I would like to hear it played by a string quartette.

To me this particular selection has always suggested a serene and courageous philosophy."

### SAMUEL UNTERMYER

Eminent Attorney at Law

"Replying to the inquiry contained in your letter: My choice would be Beethoven's 'Ninth Symphony.'"

### DR. WALTER DAMROSCH

Noted Conductor

"I do not think that I have ever had a question propounded to me so disconcerting, so difficult to answer, as yours. I suppose that my first thought might be that my physician didn't know what he was talking about, and, if the 'will to live' is really powerful, I might be able to extend that twenty-four hours just a little bit. But I am not even prepared to say that, if twenty-four hours were really all I had at my disposal, I might not find so many important things and human relationships crowding in on me and demanding some kind of settlement or decision, that even that one last piece of music might not be given an opportunity to be heard.

"But let us assume that the road has really been cleared and that our mind, heart and ears are really prepared for the mysterious beyond. Would not one of the last string quartets of Beethoven be perhaps the most sympathetic, the most in harmony for such a solemn moment? They seem to partake of that eager desire to pierce through the veil and to commune with the Supreme Being face to face."

### DR. S. PARKES CADMAN

Clergyman

"I should prefer Handel's 'Largo' under the conditions you name."

### CYRUS H. K. CURTIS

Publisher

"Replying to the question in your letter of October 3rd, I would select Kotschmar's 'Hymn of the Night,' with the words

*Softly now the light of day,  
Fades upon my sight away,  
and have it sung by the Portland (Maine) Singing Club, of forty voices."*

### H. L. MENCKEN

Editor

"Your question is somewhat difficult. My first choice is the first movement of the 'Eroica' symphony, played by any good orchestra. However, I begin to suspect that if I thought it over for any length of time I'd veer toward the whole of Schubert's quintette with the two 'cellos. Or maybe to the slow movement of his octette, or to the slow movement of his 'Tragic' symphony. Taking one day with another, I'd probably want Schubert more than any of the others. But it would be a dreadful business to have to make that choice in actuality. I'd certainly die full of regret that I had not chosen something else."

### FLORENCE E. ALLEN

Judge of the Supreme Court of Ohio  
(Before entering law Judge Allen was trained as a musician)

"I have only just received your letter of September 5th, owing to the fact that I have just returned from the West. The question is very interesting, and my answer is that, if I had only twenty-four hours to live and could hear just one piece of music, I should select the Symphonic Etudes by Robert Schumann. I choose this not only because it seems to me a very wonderful piece of music, but also because it is so triumphant in expression."

### MRS. H. H. A. BEACH

Composer

"Your question about the last bit of music I would wish to hear opens up much interesting thought. At first it seemed impossible to make choice of only one composer and work, but I am confident that, if I were 'driven to the wall,' as you suggest, I would need Bach above all others. And of his work I should think first of the *Chorale* from the St. Matthew Passion Music, *O Sacred Head Now Wounded*. Only, if you should ask which of his marvelous harmonizations of that old tune I should select, that would indeed be an impossibility to decide!

"Your symposium upon the subject promises to be of deep and varied interest."

### IRVIN COBB

Novelist and Humorist

"I would select 'Deep River.'"

### EVA LE GALLIENNE

Actress-Manager

"I would rather hear Tchaikovsky's 'Romeo and Juliet Symphonic Poem.' During my long rehearsals of that play last Spring—ten weeks to be exact—I felt that the beauty of Tchaikovsky's music lessened all the weariness of time."

### FELIX BOROWSKI

Composer

"I was interested in your question about the kind of music to which one would want to listen if there were only twenty-four hours left of life in which to hear it. This matter was discussed in a symposium in one of the London papers a few years ago and was started, I believe, by Ernest Newman, whose question was: 'What music would you like to hear when you are dying?' Yours is more practical, for twenty-four hours gives plenty of time, whereas the process of dying generally involves loss of hearing and other senses while the business of dissolution is going on.

"I think that if you are not going to limit the amount of time or music, I would give my vote to Wagner's 'Die Meistersinger,' or, at least, to parts of it. Otherwise, I would lend my ears gratefully to the first two movements of Schubert's 'C major Quintet for Strings'—in which I think there is a greater amount of sheer beauty than in any other music of its length."

### RALPH MODJESKI

Eminent Engineer

(Mr. Modjeski is a highly accomplished musician.)

"In answer to your question, I would say that my preference would be for the 'F Minor Concerto' by Chopin, played by some great artist like Rachmaninov. Since it might be difficult to get an orchestra on short notice, then I would select the First Movement of 'B Minor Sonata' by Chopin."

### OLEY SPEAKS

Composer

"The question you ask is hard to answer for there is so much beauty in

music; again, under the circumstances of the question, so much comes to mind that it is difficult to select any one composition. I have concluded, however, that under the conditions you suggest I would choose the *Largo Movement* from Dvořák's 'New World Symphony,' music of supreme loveliness that suggests peace and quiet."

### PIERRE S. DUPONT

Industrialist

"I am at a loss to answer your question in regard to the last piece of music that one might desire to hear. So much depends on the circumstances but, at a time when choice is unnecessary, my opinion inclines toward something bright and stirring, with the exit under flying colors."

### RUTH HALLER OTTAWAY

President of the National Federation of Music Clubs.

"Your question interests me for reason that I have often remarked concerning the music that I should like to have played at my funeral. I presume that there will be no Symphony Orchestra lingering near waiting for the opportunity to memorialize my passing, but if there were, I should like the 'Symphonie Pathétique' by Tchaikovsky to be played.

"I should like triumphant and inspiring music to record my passing and to help those who are left, and who might miss me, to carry on. I much prefer triumphant strains of beautiful symphonic music to express strength and courage and thanksgiving for the blessings of a happy life.

"If I had but twenty-four hours to live, I might not be physically able to rejoice, but my spirit would rejoice in the marvelous gifts of life and in the divine inspiration with which existence here and doubtless hereafter is filled. I would not be worrying about the hereafter, but would like to have expressed in music the supremacy of the spiritual over things mundane, and the struggles of life.

"I know that soft and beautiful music might more appropriately transport one into the world beyond, but I should like the inspiration of music which sets forth plainly, *Oh death, where is thy sting?* and *Dark as a pit from pole to pole,  
I thank whatever gods there be  
For my unconquerable soul!*"

### THURLOW LIEURANCE

Composer

"I would want to hear something as positive as possible, *Songs My Mother Taught Me*, Dvořák, beautifully rendered instrumentally, violin or cello solo."

### RUDOLPH GANZ

Pianist-Conductor

Director, Chicago Musical College

"There is so much I would like to hear during that period that I cannot begin to give you a list of all my so-called favorite composers and master works. I should say, however, that I would like to lie silently for eleven hours and forty-six minutes and then hear the *Prelude* and *Love Death* from 'Tristan' performed by my pet orchestra (please do not ask for details); then lie again quietly for eleven hours and forty minutes; then get up and conduct the *Immolation Scene* from the 'Götterdämmerung' with my idealized orchestra at my finger tips and my pet dramatic soprano to my left (again no questions asked). I then would be happy to terminate my earthly wanderings."

### WILLIAM GUARD

Many Years Publicity Manager for the Metropolitan Opera House in New York City

"After hearing much of the greatest music of the world over and over again I would choose 'Die Meistersingers'."

### RUPERT HUGHES

Novelist, Dramatist, Musician

"Of course, if I had but twenty-four hours to live I should prefer to hear long recitals made up exclusively of the superb things I have written myself. It has been said and too often quoted that 'heard songs are sweet, but those unheard are sweeter.' Imagine, then, how supremely sweet my unwritten or unfinished songs must be! Most of those that have been completed are equally luscious, since I can't sing them and nobody else will."

"If, however, it is a rule of the game that one must choose some other person's music, I should be hard put to it for any one number, since I have no exclusive favorites, and what gives me ecstasy in one mood bores me in another."

"At the present moment I should least dislike to hear Wagner's 'Liebestod.' But according to the theory of probabilities the matter will doubtless be so arranged for me that my farewell symphony will be composed of a wild *Honk-Honk*, somebody yelling 'Hay!' and a scream of vainly applied brakes as an automobile precipitates my soul into the pit of St. Peter's surprised stomach."

### ARTHUR CAPPER

Senator from Kansas

"I make no pretense of a knowledge of music; and, though it may sound trite, I merely can tell you what I like, without giving reason or briefing an analysis. The piece of music I would select would be that old Negro spiritual, 'Swing Low, Sweet Chariot.'"

### HUMPHREY J. STEWART

Composer and Organist

"In reply to your letter, my answer to the question would be: 'Prelude and Fugue in E Flat' (St. Anne's), Bach, organ, of course."

"I have always considered this one of the very finest of Bach's organ works. The Prelude is, to my mind, a song of joy and triumph, and it would signify to me, in connection with your question, the opening of a new and better life, which after all is the proper view of death. The Fugue, on the chorale *St. Anne's*, is always associated in my mind with that grand hymn, *O God our help in ages past*, really a paraphrase of the 90th Psalm, which you may remember is used in the Episcopal Office for the burial of the dead. The hymn expresses the sublime confidence which every Christian should have in the future state, upon which we enter at the time of death. Perhaps my choice may seem a little unusual, and for this reason I have explained my views."

### WILLIAM ALLEN WHITE

Famous Editor of *The Emporia Gazette*

"Before me is your question relative to what would be the one piece of music I should choose if I knew I were to die in twenty-four hours. I have already spent five minutes of my twenty-four hours debating between the *Andante Movement* from Beethoven's 'Third Symphony' or that grand old triumphant snort at death known as 'Siegfried's Funeral March.' Probably I would consume much of the time allotted to me balancing these two pieces in my mind. Five minutes has not settled it; maybe twenty-four hours would leave it undetermined."

"In the meantime, while I was debating the subject I should like Brahms's 'First Symphony' played to rather settle my mind, not as a first choice but as an appetizer. And then while the orchestra was all set for Brahms it might just as well slide in the 'Third Symphony.' Then why not pull out five of the boys to play the clarinet and strings. I don't want to fudge (Continued on page 72)

# LITTLE VISITS TO EUROPEAN MUSICAL SHRINES



Numerous groups of orchestral and choral performers contribute to an active musical season each year in Copenhagen. Above is the Odd Fellows' Palace, one of the leading concert halls of the Danish Capital.



NIELS GADE



Copenhagen is distinguished for its numerous fine art museums (particularly in the field of sculpture). This is the State Museum of Art visited by thousands of enthusiastic tourists.

## Musical Life in Festive Copenhagen

Twelfth In A Series Of Musical Travelogues

By JAMES FRANCIS COOKE

TURN BACK the clock thirty years and take yourself for a Sunday stroll in Central Park, New York, or along the Lake Front in Chicago or in Fairmount Park in Philadelphia, or in any other similar pleasure resort, and you will find yourself surrounded by swarms of bicycles going in all directions. It was a bicycle world and any one who said that the bicycle would be superseded by the auto would have been put down as a madman. Go to Copenhagen to-day and the thing that may astonish you most will not be the quaint buildings, but the incessant processions of bicycles. There are said to be two hundred and fifty thousand bicycles in Copenhagen.

This tells in an indirect way the topography of the country. Water is plenty (there are five hundred and twenty-five islands in Denmark); land is restricted; there are few hills; and the people having moderate means find the bicycle economically adequate. In fact, in most European countries the number of privately owned pleasure automobiles is very small. Living conditions abroad still make the automobile a very great luxury and account for the vast number of bicycles. The Danes have a reputation for their sobriety. They have

to possess sobriety or otherwise they could not keep on their bicycles. Intoxication is rarely seen in Denmark, despite the results of the combination of beer and schnapps which forms a kind of liquid dynamite.

### A Contented People

IN DENMARK the active, industrious citizen is well provided with moderate means; there seems to be very little of what we know as poverty, and there is a corresponding sense of contentment. In Copenhagen, which is the largest Scandinavian city, there has been, until recently, only one very fine hotel, and this hotel is not so "high and mighty" that its rates prohibit patronage by the townspeople. A splendid new hotel is now in process of construction.

The Kingdom of Denmark has 17,144 square miles but its possessions include 830,000 square miles. Its home population is about 3,300,000 while the population of its possessions in Iceland, Greenland, and other countries, is about 15,000. The home country is not so thickly populated. New Jersey

with about half the territory has larger population.

The early history of Denmark fades into legends so romantic and so epic that they stimulate the imagination of all people whose ancestors came from Northern Europe. The cradle of the Celts, the Angles and the Saxons, and then the Danes from Zealand, this little land has an extraordinary significance in the progress of modern civilization. In history it has long been one of the pivots of international strife. At one time Norway was under Danish rule.

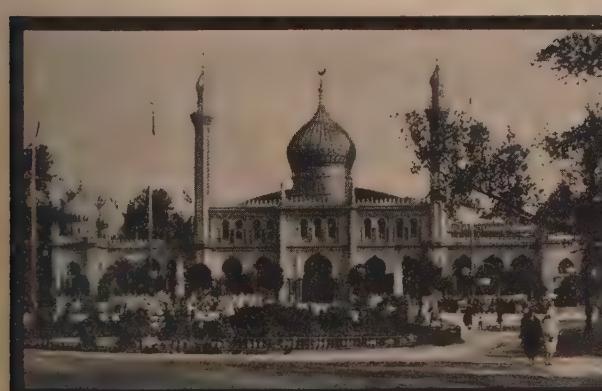
The popular love for music in Denmark is nowhere better evidenced than in the remarkable Summer Garden in the center of Copenhagen, known as Tivoli. Nowhere in the world is another Tivoli. It has the usual congregation of amusement attractions, characteristic of summer parks, but without those of a cheap, ultra-sensational order. The buildings, housing the theaters

and restaurant and so forth, are all of a permanent character. Music is continuous! The number of band and orchestral groups is nothing

short of amazing. One is literally never out of the sound of music and music of all kinds and descriptions, ranging from a very fine symphony orchestra (which performs in a beautiful hall) down to groups of two or three players.

### Decorous and Vast

THE immense crowds are a surprise to the American tourist. Their decorum almost approaches solemnity. The festival spirit that one finds rampant in Italy, France, Spain, Austria and Hungary, and in some parts of Germany, is notably absent in a setting more fanciful and more brilliant than one may find elsewhere in Europe. The crowd is orderly, attentive, contented and evidently very happy, but splendidly self-controlled. They witness the performances and see the sights much as a group of tourists passing through an art gallery. Nowhere have we seen a more festive spot than Tivoli, nowhere greater throngs, and nowhere more contented people who know how to enjoy themselves without exploding. "Ah," some one stupidly says, "The melancholy Dane!" "The melancholy Dane" is a phantom as was proved by a visit to one of the vaudeville theaters (Scala) where



THE CONCERT HALL IN THE TIVOLI GARDEN



A CHURCH BUILT IN MODERN STYLE RESEMBLING AN ORGAN



THE ROYAL OPERA HOUSE AT COPENHAGEN

we heard more laughter than in any European playhouse.

The musical and popular attractions at Tivoli are, of their kind, of such high order and in such consummate taste that we wished that some American summer park managers might see this splendidly kept institution for public entertainment. The remarkable manner in which the scores of fine restaurants were operated deserves great praise! The huge restaurant known as Wivels is easily one of the very finest in the world in management, service, quality of food, and in the excellent music provided.

#### Brilliant Pageantry

**A**T NIGHT Tivoli is turned into a fairy-land of lights, and somehow they escape the stereotyped glare of the fixed lights of the American amusement park. This was partly due to the use of colored reflected lights, of candles in glass shades and huge Chinese lanterns hung in the innumerable trees. On the lake one might see a Roman Imperial Barge, manned by sailors in costume, with a Cesar and his bride seated on a throne surrounded by slave maidens. Enveloped in clouds of incense and brilliantly set forth, with colored lights, the illusion was one of the most impressive we have ever seen.

When we were at Tivoli we visited Prof. W. Schnedler-Petersen who is regarded as the greatest Conductor of Denmark. His orchestra was brilliant and responsive, and the huge crowd which packed every bit of available space was most appreciative.

A part of the routine of those who visit the park seems to be to pass from one band or orchestra to the next, a kind of progressive concert which lasts for the greater part of the day and night. There are frequent intermissions for food always delightfully and artistically prepared. The Danes, like the French, the Piedmontese and the Viennese, are among the finest cooks in the world.

#### The Marches of Sousa

**ONE** interesting factor in the music to be heard at Tivoli is the frequency with which one hears the marches of John Philip Sousa. One afternoon while there the writer heard five different Sousa Marches. The compositions of the March King have saturated the entire musical fabric of all Europe. They are literally heard everywhere. Many of the older marches such as "The Gladiator" and "The Thunderer" are still as popular in Europe as many of the latest tunes. The great number of military bands doubtless accounts in part for this.

A specimen program of the Symphony Orchestra in Tivoli shows marked differences as compared with the average program of similar concerts in America.

#### KONCERTSALEN

Dirigent: Fr. Schnedler-Petersen  
 1. Kong Christian X Honnorsk  
     Joachim Andersen  
 2. Ouverture til "Elverhøj"....Kuhlau  
 3. Dina Polka.....Georg Lumby  
 4. Aftenmusik og Serenade af "Der  
     var engang".....Lange-Müller  
 5. Amerikansk Tappensreg. Baldwin Dahl  
 6. Strofe .....Joh. Bartholdy  
 7. Drommefilleder. Fantasi. H. C. Lumby  
 8. Ouverture til "Tannhäuser"  
     Rich. Wagner  
 9. Blomsterarien af Op. "Carmen." Bizet  
     MARIUS JACOBSEN  
 10. Hanedansen af Op. "Mascarade"  
     Carl Nielsen  
 11. Zigeunersangen af Op. "Carmen." Bizet  
     INGEBORG STEFFENSEN  
 12. Timernes Dans af Op. "Gioconda"  
     Ponchielli  
 13. Kong Frederik VII Honnorsk  
     H. C. Lumby  
 14. a) Canzonetta. - b) Donna e mobile  
     af Op. "Rigoletto".....Verdi  
     MARIUS JACOBSEN  
 15. Koncert-Polka for 2 Violiner  
     H. C. Lumby

SOLISTER:  
 Koncertmestre Carlo Andersen  
 og Kaj Polycarp-Andersen

16. Fiorellas Arie af Oprt. "Roverne"  
     Offenbach  
 INGEBORG STEFFENSEN.  
 17. En Festafst paa Tivoli for ca.  
     70 Aar siden.....H. C. Lumby  
 a. I Koncertsalen (Ouverture til "Zam-  
     pa" og Arie of "Martha").  
 b. Beriderne paa Plænen (Galop).  
 c. I The-Pavillon Nr. 2 (Sangerinde-  
     Pavillon).  
 d. Hornmusik paa Plænen.  
 e. Paa Pantomimeteatret (Harlekin  
     mekanisk Statue).  
 f. Slukefter (Sangerinde-Polka).  
 g. Karusselbanen (Polka).  
 h. Sangerinde-Pavillonen paa Oen  
     (Marsch, sunget af hele Selskabet).  
 i. Paa Dansepladsen (Galop).  
 18. Champagne Galop.....H. C. Lumby

The H. C. Lumby whose name so frequently appears is known as "the Northern Strauss." He was born in Copenhagen May 2, 1810 and died in August, 1874. Georg Lumby, his son, was born in 1843. They are the best known writers of popular music in Denmark.

Perhaps there was less American jazz at Tivoli than is heard over all the rest of Europe. Possibly this is because there are fewer American tourists. Somehow the European *entrepreneurs* think that because there is a Yankee customer in the offing he cannot exist without jazz. Jazz becomes the musical bane of many Americans in various parts of Europe. At any time some greasy fiddler with a feline violin is liable to pop up with an insinuating smile and say, "Ah play uh liddle jess? Eh?"

#### Ditties Dignified

**A**MERICAN tunes, however, often undergo a regeneration in European hands. At the famous Copenhagen Music Hall, "Scala," we heard a delightful soprano of high intelligence singing Al Jolson's *Sonny Boy* with such simplicity and sincerity that we wished that the famous minstrel son of a Jewish cantor, famed for his gyrations and expostulations, could have heard her. For this little Scandinavian singer gave the song with a tenderness that brought tears to the eyes of even those who could not understand her language.

Going to "Scala" is a refreshing experience for Americans long nourished upon theaters with vestibules that would have staggered a Roman Emperor with their magnificence. The entrance has far more resemblance to a barn door than anything we can imagine. Once inside, however, we find a cozy auditorium partly lighted by little electric brackets on the backs of the seats. These lights were covered with pretty conical pink silk shades, giving the whole the effect of a garden of pink flowers.

You will find on the back of the seat in front of you a small stationary tray which serves as a table for transient meals likely to be consumed any time during the performance. The ushers, who are also butlers, come to the end of the row of seats, and the customer, by signs, correspondence or thought transference, communicates his desires. During the overture I relayed to others in my aisle a beefsteak, two chops, a salad, some drink that smelled as fragrant as lavender salts, and two glasses of beer.

If you choose to smile just now, smile at yourself, for rarely in your lifetime have you ever had so grand a time as did those friendly Danes at this theater. They have mastered the art of enjoyment to a degree wholly unknown in the greater part of America. As music halls go, the performance was very high class. Is there anything more irritating, however, than listening to two evidently quite wonderful comedians conduct a dialogue which convulses the house, but one of which you can understand not a word.

#### Painting on the Skies

**A**FTER THE theater the Danes go back to Tivoli to complete the evening. Perhaps there are fireworks—and such

(Continued on page 67)

# Musical Jargon of the Radio Clarified

A Popular Interpretation of Technical Terms Heard Daily Over the Radio

By EDWARD ELLSWORTH HIPSHER

#### PART VII

**Classical Music:** Music in which form and content blend equally in a creation of superb beauty.

In classical music all the qualities of symmetry, proportion, harmony and unity, with their subsidiary properties, will enter into the perfect composition in a manner to create a work of exquisite loveliness. It will interpret serene beauty, with all its wealth of ideas and forms; but it will shun the realms of evil, of moral suffering, of revolt and remorse and agony of the soul, all of which belong to the romantic element in art. It will have that harmony between the spirit and the form that is the essence of the greatest in Greek sculpture; and it is this that makes such music as much of the best by Mozart to fall ineffectually upon many a high-strung modern ear. The classic ideal is one of the good, the beautiful and the true beautifully expressed.

Modern usage has countenanced too often the employing of the word *classical* to identify anything that is not in the popular vein. This is a practice to be avoided, as we thus are robbed of a distinctive title for a type of music in contradistinction to that in the romantic spirit, which in its own way may be of a quite equal value. *Classical music* is not a synonym for *good music*. Music which has been conceived in the classic mold is not of an invariable standard. Certainly there are the good and the bad among romantic compositions, and especially those of the so-called *moderns*. Yes, and there are the good and the bad in popular music. *Popular* does not necessarily spell *poor*; else where shall we classify such compositions as Schumann's *Traumerei*, Schubert's *Serenade* the Nevin's *The Rosary*, which, though having outsold all other songs, is pronounced by no less an authority than Mme. Schumann-Heink to be one of the greatest songs of our age?

\* \* \* \*

**Coda (ko-dah):** Literally, a "tail"; colloquially, an "ending." In musical terminology the word is used to designate a flourish or ornamental ending added to a composition after the natural or formal development of the themes has been completed. It is quite similar to the postscript of a letter and, like it, may be sometimes the choicest morsel of the whole. So it may vary from a few fanciful chords to a cleverly developed passage on a melodic motive. In the modern sonata or symphony, a coda may and often does take on quite significant proportions.

\* \* \* \*

#### Codetta (ko-det'-tah):

(1) A small coda.

(2) A fugue often concludes with a rather elaborate and impressive coda. From this a short passage that may be introduced between the subject and answer of one of these compositions is, without nice regard to dictio, sometimes mentioned as a *codetta*.

\* \* \* \*

**Concertante (cawn-chér-tahn'-tay):** In the eighteenth century this term was used to designate a composition for orchestra, in which parts for solo instruments were introduced. It was also employed as a title for compositions for a small group of solo instruments.

More modern usage has restricted the word to an adjective office. Thus prominent parts for solo instruments may be designated as "concertante parts." A work giving especial opportunities for the display of the abilities of the performers is sometimes said to be "in the concertante style." Spohr left a number of works of such a type.

\* \* \* \*

**Concerto (cawn-cher'-toh):** From the Italian, and meaning a "concert."

In the eighteenth century the word was used to designate a composition resembling more nearly the symphony than the one with which more modern custom has identified it. Thus Handel wrote several so-called "oboe concertos" of which the first is for strings, two flutes, two oboes, and two bassoons, and in which the treatment of the instruments is more orchestral than solo. Bach left a number of similar compositions, including his harpsichord concertos. With both of these masters the forms of these concertos were rather free, Bach favoring a work in three movements consisting of an allegro, a slow movement and a concluding one in quiet time, whilst Handel was inclined to a greater number of movements and to a style somewhat nearer what we now recognize as a suite (sweet). It is interesting to note that Handel was perhaps the first to make provision for extemporeization by the performer, thus anticipating the *cadenza*, which later was to become a so important feature of the concerto and in the improvisation of which both Mozart and Mendelssohn were to work such marvels.

The classic form of the concerto was settled finally by Mozart who created no less than fifty of these compositions for various solo instruments with accompaniment, the latter usually for orchestra. Founded upon the sonata, the Mozart concerto omits the minuet (scherzo of the later period) and consists of the three movements commonly in the relations already mentioned in referring to Bach. In general the concerto is more elaborately developed than a sonata, with especial opportunities to display both the technical and the interpretative powers of the soloist. Till Beethoven the orchestra had served merely as an accompaniment of the solo instrument; but that master developed the orchestral parts, in conjunction with those of the soloist, into a union of symphonic proportions. He also, in his concertos in G and E-flat, introduced the innovation of joining the second and third movements, an idea which Mendelssohn carried still further by the connecting of all the movements in each of his two piano concertos so that there is no break between them but each movement is deftly bridged over to the next. How Leopold might have saluted Felix for this skillful shackling of the obstreperous applauder!

Most of the modern concertos have been more or less influenced by those of Liszt. In these this great master of the piano not only linked the movements but he welded them together by means of themes which run through the whole work but are so changed in rhythm and tempo as to suit the emotional elements of each movement in turn. In this way the entire composition becomes a glorified single form in which the first allegro might be considered as an

(Continued on page 71)

# Educating the New Musical Public

Plans for a Nation-Wide Campaign in which all Teachers, Educators and Music Friends are Urged to Take Part

## AN INEXPENSIVE MEANS OF CAPITALIZING A GREAT OPPORTUNITY

American Teachers are now confronting what is probably the greatest opportunity in the history of the art.

This opportunity can be grasped and realized only by means of the overwhelming force of personal advertising.

You and you alone are responsible for its success.

The cost is insignificant compared with the possible future results.

Never in the history of music has the public had such wide-spread opportunities to hear music as that presented by the radio at this moment.

There are now between thirteen and fourteen million radios in America.

Every night music, much of it very fine music, pours into our homes in streams.

The public taste in music has gone up one thousand per cent in five years.

The natural desire to know more about music is inevitable.

Yet this new musical public must be educated to understand that the only way in which the higher joys of music can be grasped is by the study of an instrument.

It must be educated to know that by the study of an instrument the mind of the student is benefited as is not possible in any other way.

It must be educated to understand that the study of music enhances life enormously in this musical age.

Right now it depends upon the initiative, the enterprise and the faith of the teachers, educators and friends of music to do this; and it can be done at a trifling individual cost.

The plan is simply this. We present below a series of six texts. Each text is to be sent out on or about the beginning of each month for the next six months. All that the individual who participates is expected to do is to agree

to purchase each month twenty-five or more postals, copy the text for the month on the back of each postal and mail that postal to those in the community who should have this education. Sign the postal, as that will give it individual weight.

Of course the teacher need not be told that this is the best kind of direct advertising. But we also are certain that there are thousands of music friends who have the interests of their art so at heart that they will gladly make this trifling contribution of time and expense to do this. More than this, we can imagine them inducing others to do likewise. The force of this personal advertising will be tremendous. It could do more to mold public thought than anything we can imagine—and public thought needs to be molded.

If you haven't a typewriter, induce some interested friend to do this for you. Or, write it out in long hand. A hand-written note is often even more effective than a typewritten one.

Now let us all join in accomplishing a great purpose by these means.

If only half of the subscribers of THE ETUDE participate, several million postals will be sent. Think what that would mean!

THE ETUDE will leave nothing undone to spread this campaign through other channels.

*The Public must be bombarded over and over again with material of this kind, and it is unquestionably your duty, as well as your privilege, to enter this campaign with the greatest enthusiasm of your life.*

If you are a music teacher and are anxious to build business, here is an opportunity to expand it at very slight expense. Organize your musical friends to do likewise and you may be surprised with the results.

### FIRST POSTAL: JANUARY

#### This Golden Age of Music

demands musical understanding. This can be adequately secured only through the study of an instrument under a competent teacher. The joy of hearing music will thus be splendidly increased. Not to understand music will be classed with illiteracy, in the world of tomorrow.

MUSIC LESSONS ALWAYS PAY

### SECOND POSTAL: FEBRUARY

#### LEISURE TIME: -

Is it being wasted or invested in your home? The study of a musical instrument makes for advancement of body, mind and soul. Invest your leisure hours in music study and your life will grow richer every day. Thousands of leaders in all callings have found music a priceless boon in their hours of leisure.

MUSIC LESSONS ALWAYS PAY

### THIRD POSTAL: MARCH

Many of the greatest men of all times have been trained in music in their youth. They invariably have come forward with statements emphasizing the idea that music has been a great factor in training their minds to attain their rich achievements. The study of an instrument may prove the most profitable investment you can make for your child.

MUSIC LESSONS ALWAYS PAY

### FOURTH POSTAL: APRIL

Is your home being decentralized by the vast number of forces which are driving people, young and old, away from the fireside? The study of musical instruments under competent teachers will do more than anything else to preserve American Homes. Keep the children busy and interested at home and many of our national problems will be solved.

MUSIC LESSONS ALWAYS PAY

## Are You Helping?

The Etude would be glad to know how many of its friends have grasped this opportunity.

If you are coöperating just send us a line:

"I am taking part in The Etude's campaign for educating the new public to the advantages of instrumental study."  
Send the postal to us signed or unsigned.

# Leopold Auer's Great Legacy to Art

By ARTHUR M. ABELL

WHEN OLE BULL was buried in 1880 two of his most distinguished countrymen Edvard Grieg and Bjornstjerne Bjornson, spoke at the grave. Bjornson spoke first, and the opening words of his address were, "Ole Bull was loved and honored, but it is more to be loved than to be honored."

No more fitting tribute could be paid to the memory of Leopold Auer to-day than was expressed in those words of the famous Norwegian dramatist fifty years ago, for Auer was loved and honored as have been few men in the entire history of music. Grieg closed his impassioned tribute to Ole Bull with these words: "Thou has planted seed which shall spring up in the future, and for which coming generations shall bless thee with the gratitude of thousands upon thousands."

This, too, can truly be said of Leopold Auer. He was a veritable high priest of art, and he planted seed which shall bear fruit as long as the violin is loved and played. His voice is still with us, not only in that remarkable array of celebrated pupils, Mischa Elman, Jascha Heifetz, Efrem Zimbalist, Toscha Seidel, Kathleen Parlow, Eddy Brown, Max Rosen, Benno Rabinov, Paul Stassevitch, Cecilia Hansen, Sylvia Lent, Thelma Given, Victor Kiuzo, Francis MacMillen, Michael Pastro, Joseph Achron, Roderick White, to mention only a few of the best known, but also in his admirable arrangements and transcriptions for the violin and in his books, "Violin Playing as I Teach It" and "Violin Master Works and Their Interpretation."

It is natural that the whole musical world should honor Leopold Auer because of his great achievements; but, as Bjornson said, it is more to be loved than to be honored. His pupils and friends loved Auer because of his great, noble and lovable qualities as a man. For he was not only a great artist. He was a great man. It was my privilege to enjoy his friendship for thirty-five years, and during that long period I had innumerable opportunities to see manifestations of his greatness of character shown in many ways—in his simplicity, his straightforwardness and truthfulness, his loyalty to his pupils and friends, his breadth of vision in all things, his interest in all that made for culture, his love and appreciation of the beautiful, and, above all, in his veneration for his art, which was to him a religion.

## As a Virtuoso

IN THE passing of Leopold Auer there has gone from our midst one of the most outstanding figures in the musical world, the most successful violin instructor of our generation, and one of the greatest pedagogues of all time. His name will be handed down to posterity chiefly because of his great attainments as a teacher. The younger generation knows practically nothing of him as a virtuoso, particularly in America, but I have vivid recollections of him as a soloist thirty-five years ago.

During the seasons of 1895-1896 I heard Auer play five times in public in Berlin and several times in private. He came to the German capital in January, 1895, and first gave an all-Tchaikovsky program with the Berlin Philharmonic Orchestra, conducting the "Pathetic Symphony" and the *fantasia* of the "Francesca da Rimini," besides playing the violin concerto. He did this in honor of his friend, the composer, who had died only a few months before. The great

vogue that the symphony later had with conductors, and the concerto, with violinists, all over the world, dated from that memorable Berlin concert of thirty-five years ago. Auer was then in his prime, being in his fiftieth year, and he was a performer of rare skill and an interesting, individual interpreter. I heard him play

Berson and Roderick White. The great man's breadth of horizon was evidenced in the way he taught pupils of widely differing temperaments and capabilities. He had no set method, but treated each one individually. In fact, one of his greatest attributes was his keen insight into the possibilities for growth in each pupil, and his

temporaries of his, Wilhelmj and Sarasate. Those three violin geniuses dominated all Europe for three decades. I heard them all many times when they were still in their prime, and I could see the differences between their playing and Auer's. Their superiority was, however, largely a question of physical fitness. Each of them had a wonderful hand for the violin, and marvelous muscular development in the right arm. No violinist since has ever equalled Joachim's vigorous forearm stroke, Wilhelmj's majestic tone, or Sarasate's airy delicacy and lightness. In point of musicianship and artistic feeling, however, Auer was fully their equal, and as a teacher he was far superior to either Joachim or Wilhelmj. Sarasate never taught.

## Auer and Kreisler Discuss an Interesting Phase of Instrumental Ability

A UER WAS well aware of the important rôles a good left hand and right arm play in the development of a violinist. I often discussed the point with him. He was also fully conscious of his own natural physical limitations. I once heard him discuss this question with Fritz Kreisler. I was entertaining the two artists at dinner at my home in Berlin at the time. That was in 1912. The following highly interesting and instructive conversation occurred between them:

"Do you believe in predestination for the violin?" asked Auer.

"No, I think it is a question of intelligent application," answered Kreisler.

"But it certainly is a great advantage to have a good violin hand—to have strong and supple fingers and an elastic bow arm," said Auer.

"I will admit that it is an advantage, but I believe that a student of superior mentality can acquire technic on the violin in spite of physical handicaps," remarked Kreisler.

"Then you believe that technic is largely mental?" asked Auer.

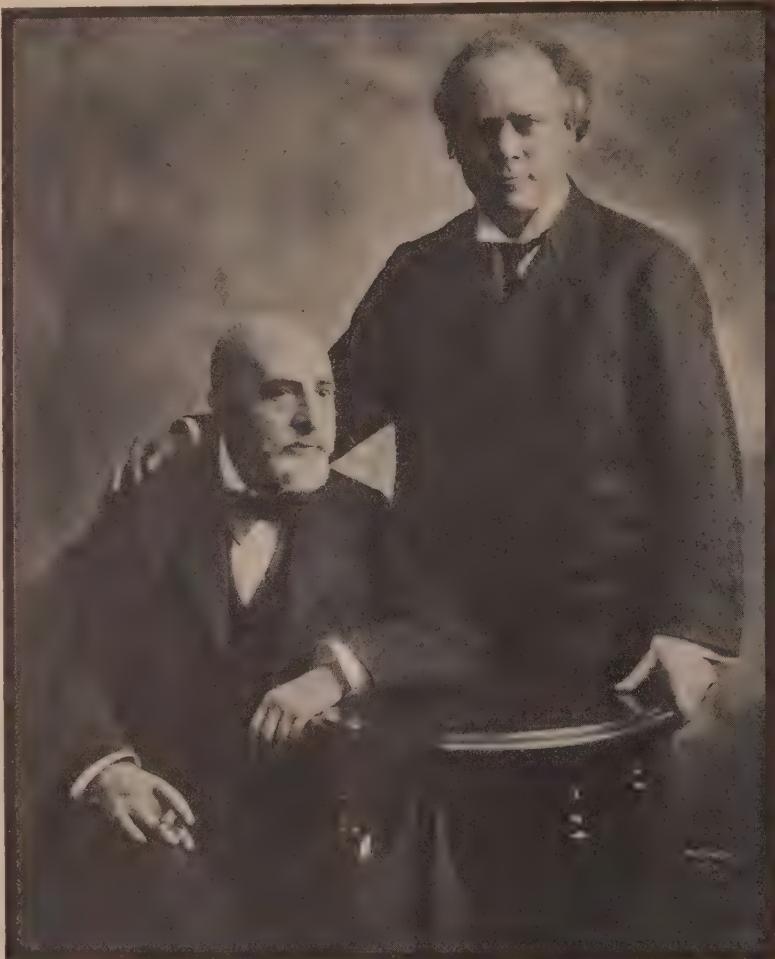
"Yes, violin technic, in its higher phases, is chiefly mental, in my opinion. A student with a superior mind and great powers of concentration can become technically proficient, even if he hasn't a so-called good natural hand," asserted Kreisler.

"But that is contrary to my experience during more than forty years of teaching," protested Auer. "At the St. Petersburg Conservatory I have had many pupils who were not at all brilliant mentally, but who acquired technic and bowing with ease. On the other hand, I have had pupils of unusual mental power and a great love for the violin, who could not get technic no matter how hard and intelligently they worked. Their fingers simply would not go. How do you account for that?"

"Of course, you have had much greater opportunities for observing all kinds of pupils than I have," commented Kreisler. "I have done practically no teaching, and my opinions are based chiefly on my own development. But I know that the right kind of mental application is of the utmost importance. When I practice with my whole mind on it, with absolute concentration, I get so much greater results that I conclude that mind is the main consideration."

"I will admit that," replied Auer. "Concentration and intelligent practice are all-important, but I have seen it demonstrated in hundreds of cases in my own teaching

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LEOPOLD AUER AND ARTHUR M. ABELL

Photograph taken by Mishkin in March, 1918, shortly after Auer's arrival in New York, and now published for the first time.

five concertos, the Beethoven, the Mendelssohn, the Tchaikovsky, the Goldmark and the Spohr "Eighth," with the Philharmonic Orchestra. One of the reasons why he was so successful as a teacher was because he could show his pupils how to do it; he could illustrate his meaning with the violin and bow.

When Auer made his New York debut in a recital at Carnegie Hall in 1918, aged 73, he still had considerable technical skill, although he was no longer the virtuoso he had been in 1895. But he played right up to the end, and always had his instrument at hand when teaching.

## With Auer in His Studio

IT WAS my privilege to be Auer's guest at his summer home at Loeschwitz on the Elbe during the seasons of 1911, 1912 and 1913. I sat in his studio many an hour, fascinated at seeing him teach budding young talents, and geniuses, too, among them Jascha Heifetz, Toscha Seidel, Eddy Brown, Kathleen Parlow, Francis MacMillen, Isolde Menges, Marguerite

skill in developing each along the lines of his natural aptitude. Of course, he had certain inflexible rules, as perfect intonation, clarity in passage work, beauty of tone production and marked rhythms.

But the great pedagogue allowed his pupils a great deal of latitude in fingering, in bowing and in interpretation. He was especially lenient toward a student in permitting him to proclaim a theme in his own way and in granting him great freedom, provided he played it in good musical taste. He quickly called him to account, however, if he sinned against aesthetic rules. But he never insisted on a pupil's playing any piece as he played it himself. In this respect he differed widely from his teacher, Joseph Joachim, who, great violin genius though he was, always put his own stamp on his pupils. He had a powerful personality and his pupils were dominated by him. They attempted to play as he played, although none of them ever equalled him.

As a virtuoso, Auer himself never quite measured up to the lofty standards set by Joachim and those other two great con-

# Reflections on the Art of Piano Playing

## By the Eminent French Teacher of the Piano

### M. ISIDOR PHILIPP

## PART II

## Tempo

WHEN MOZART writes, "The most necessary, the most difficult thing in music is the tempo;"

When he adds that he plays always in time;

When Beethoven "has always played exactly in time," as Ries narrates;

When Schumann says in his advice to young pianists, "Play in time, always in time. The playing of certain virtuosos is the walking of a drunken man; be careful not to imitate it";

When Hummel writes: "The pianist should play in time. The musicians who accompany a concerto should not suffer from irregularities of tempo. On the contrary they should be able to follow without fearing a stop, without being obliged to play with anxiety. The virtuoso is often the chief cause when he is badly accompanied, even by an excellent orchestra and by a skillful conductor;"

When Chopin writes: "The left hand ought to be like an orchestral conductor and never give the impression of insecurity";

When Saint-Saëns demands "the most rigorous rhythm";

One wonders how so many pianists can continue to play with a disconcerting fantasy and thus become the nightmare of the orchestral conductors and musicians.

## Interpretation

BEETHOVEN obliged the artists who played his quartets to work with meticulous care. They had to do what he had long thought out and written. What would he say to-day if he were to hear certain performances and the liberties which the interpreters of his works, the virtuosos and the conductors, take? Yet people laugh at tradition. Every person holds to his own ideas; every one invents a new nuance, a different tempo: and finally the idea of the composer no longer amounts to anything, unless it be a field for experiment.

The thing to do is to impress the public, and the unthinking crowd makes haste to follow. It is easy to imitate a grimace.

Take, for example, the "Thirty-two Variations in C Minor" of Beethoven. These variations should be played without any change of tempo. Beethoven varies the theme throughout. The variations follow in quarter notes, in eighth notes, in triplets, in sixteenth, in thirty-second notes, and each variation has its own character. There is nothing to add. Why do the virtuosos and the revisers change the tempo of every variation? When Beethoven desires a change of tempo, he says so intentionally, for example, in the "Variations on a theme of Diabelli." But what does Beethoven matter when virtuosos wish to show their independence, personality or originality?

Style consists of only one thing, namely, interpreting every work in conformity with the thought which has created it. Play musically what is written and you will give the proper expression.

## Tone

TOO SELDOM is the attention of pupils directed toward a proper appreciation of tone. Many pianists to-day—is it the influence of jazz?—show no interest in tone. It seems to me that tone is the most beautiful quality of a virtuoso or of an orchestra.

The first quality of the pianist is to have a beautiful tone, one that is varied and expressive.

Most of the great masters who have written for the piano have been also great orchestrators. Bach, Mozart, Beethoven, Weber, Mendelssohn, Liszt, Saint-Saëns, Brahms, Debussy and others have naturally given to their works an orchestral character. It is impossible to interpret them correctly without trying to approximate the color of tone of the instruments which make up an orchestra.

Do you not hear, for example, the clarinet at the opening of the *Sonata in A* of Weber, the kettle drums and the double bass at the beginning of the *Pastoral Sonata* (Op. 28) of Beethoven? It is obviously impossible to give to the piano the exact sonority of these instruments, but the mere fact of thinking of them and of approximating them is certainly something. It is important to hear a good orchestra frequently, to listen with intelligence, and, if possible, to follow the score. That trains the ear and serves as precious aid to the perfecting of tone.

Tone depends on the hand, on the flexibility, freedom and suppleness of the wrist, on the fingers, whether fleshy or thin, on the skin, and on the sensitiveness of the ear. A round and singing tone is obtained by stroking the key with the fleshy part of the finger. The greater the

finger surface with which one plays the better is the tone. The finger falls with more or less weight on the key; accordingly one can obtain a series of the most subtle nuances, from *pp* to *ff*. In *pp* the hand should be as light as possible and held a little high.

Tone should be practiced every day with the greatest care. A simple scale played broadly *f* and *p* is sufficient, if one listens to oneself attentively.

Some pianists are born with a beautiful tone; others play in a hard or dry manner. But the latter can improve their tone by slow and thoughtful practice. Tone is individual. Those who have heard Rubinstein or Busoni can never forget the tone of these two great masters of the piano. Personally, I should have recognized Busoni's tone among a hundred. The best, the most sparkling, virtuosity without beauty of tone is a body without a soul. Let us cultivate sensitiveness of touch.

## For Artists

WHAT IS the most indispensable attribute of an artist? Surely, sincerity. If he is not sincere, everything that he gives to the public is only charlatanism.

Personality in interpretation is the most interesting quality in a virtuoso. This does not involve distorting the meaning, the tempo, the nuances of the composer.

No liberties must be taken with music save for a musical end. One must simply express what one feels; and the best teacher is he who knows how to preserve in his pupils this personality.

There are hundreds of pianists in the world who know nothing of harmony, of musical form, of the history of their art nor the lives of the great masters, but who nevertheless play the piano well. Yet how can they develop into true artists? No, they are merely pianists. It is indeed true that even when we know a great deal we know but very little.

When one hears great artists such as Paderewski or Godowsky there is no need of being a trained musician to note the fine difference which exists in their interpretation of a Beethoven Sonata, a Chopin Mazurka, or a Mendelssohn Romance. Each of them has his personality, his temperament, and adds the spirit to the letter. All that the composer is unable to express by conventional signs, everything that remains hidden between the lines, these great artists know how to draw out without exaggeration and without doing violence to the composition. That was the case with Rubinstein and Busoni. Purists have attacked Rubinstein and Busoni, but Rubinstein and Busoni, both of them, had genius.

These critics are justified in their criticism of the ordinary pianists who distort the nuances, the tempo, the style and the text, thus persuading themselves that they are original and that they are attracting attention.

## The Praise so Freely Given

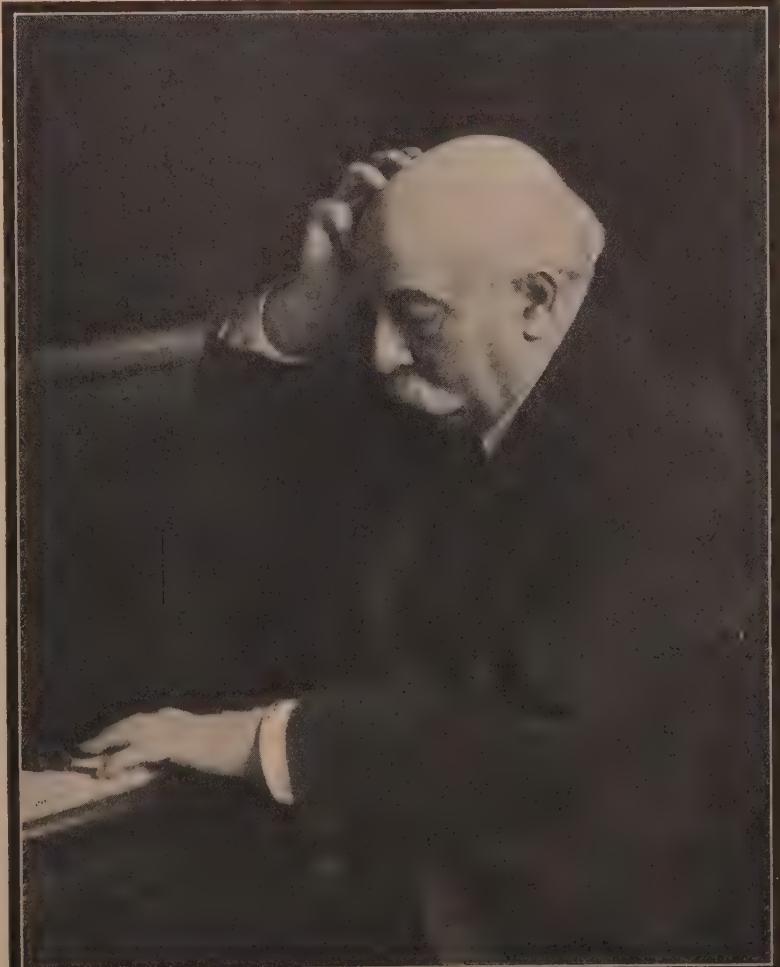
HOW IS IT that young pianists fail to understand that the praise, which is bestowed on them and which comes often from snobs and ignorant persons, is exaggerated when they think of the great masters they have heard?

The art of the piano is divided into three distinct parts: first, the simple mechanics, the acquiring of which is absolutely necessary, then the technique of the instrument, that is to say, rhythm, accent, phrasing, tone, and, finally, style, emotion, genuine feeling. The most brilliant, the most highly developed, virtuosity by no means makes a true pianist without style, without emotion. The artist who is not capable of communicating this feeling to his audience can never obtain real success. Mechanism, tricks, false nuances which may produce an effect cannot hide the fact that one is a mere virtuoso.

## The Making of a Program

ARRANGING a program is a delicate and difficult matter. The time seems to have passed when an artist could attract attention by playing the twenty-four Preludes of Debussy. We see these Preludes a hundred times on programs, but how many classic works there are that people never play! How many modern works as well! Do you often hear the Sonatas or the Toccatas of Bach, the Sonatas of Haydn or of Mozart, the Etudes and the Preludes of Mendelssohn, the Sonata Op. 11, the *Davidstänze* or the *Kreisleriana* of Schumann, the Sonatas of Weber, those of Schubert, the *Années de pèlerinage* of Liszt? Do you frequently hear the works of Saint-Saëns, the Variations of Dukas, the "Suite in B Minor" of

(Continued on page 64)



M. ISIDOR PHILIPP



LAWRENCE TIBBETT

Recruited from the opera to the M. G. M., as he appears in one of his new starring roles. Tibbett has meant a great deal to the advancement of music in the industry.

"I AM conscious less of present performance than of the future vision of a nation of music lovers trained by the leaders of our film industry. The level of musical appreciation is rising all over the country," declares Harold B. Franklin in his book, "Sound Motion Pictures."

In this opinion he is substantiated by Ramon Novarro, screen star, himself a splendid musician. Novarro has watched the development of music in pictures for years—ever since the old silents were in vogue. And now, as he sees the music in them becoming more melodic instead of depending mainly on dance rhythms, he foresees the coming of opera with its finest interpreters to the screen, and the time when music will be an integral part of the picture, not incidental to it.

On the other hand, Charles Wakefield Cadman, composer, who not very long ago was employed by the Fox studios, has this to say in the "Music World" of September, 1930: "The musical taste of most of the studios is very low, and it has not improved one whit since music for sound pictures came in. I feel that we had better music with the old silents than we do right now."

Back stage photograph of the R. K. O. picture "Inside the Lines," featuring Ralph Forbes and Betty Compson. This shows the battery of machinery required.

Music for the old "silents," however, consisted of whatever musical accompaniment the individual theaters provided for their movies. At first, the choice of music was left largely to the organist, pianist, or orchestra leader. "This resulted," says Arthur Kay, "in their buying a book of miscellaneous compositions and playing it through during the progress of the picture." To stop this, the studios began to publish "cue" sheets which largely settled the matter of what music to use. In playing these correctly, however, it was necessary for the musician to have a complete knowledge of keyboard harmony in regard to modulations and so forth.

#### Where Sound is Wrought from Silence

IN ACTUALLY making the pictures in the old days, music was always played as a sort of emotional background for the actors. Maurice Costello is responsible for the introduction of that element. Consequently, there was always an uproar of some kind around the "set" during the making of a silent picture. Now, with the talkies, each studio is as quiet as a churchyard, for the microphones are so sensitive that they record tiny sounds that are not meant for them. Airplanes flying overhead, the sound of a distant hammer, the swish of nearby silk skirts, the clatter of high heels—all would register on the microphone if preventative methods had not been discovered. In the "silents," all commands to the actors were spoken; now they are in the form of visual signals.

And yet sound recording for pictures is not so recent as one might suppose. Its success is a result of experiments begun years ago. The first talking pictures had electric sound effects manually operated at each performance. That is, they were not mechanically synchronized with the picture.

Then feature pictures plus sound brought the problems of recording, re-recording when necessary, timing, cutting the music to fit the picture, and so forth.

In synchronizing and scoring, a projector and screen replace the camera and stage. In order that the sound track may be printed in perfect synchronism with the picture which is exposed at the same time, a marker light is placed on the recording machine and on the camera. These lamps make it possible for instantaneous exposures to be made on the sound and picture negatives. Thus the two negatives are simultaneously exposed though they are separate from each other. Afterward they are printed together, the sound track running along the left side of the film.

Film recording is, however, divided roughly into two general sections; first, variable density recording, of which the Western Electric and Fox Movietone companies are the major exponents; second, variable area recording, the chief exponent of which is the RCA Phototone system.

#### How Music is Filmed

BRIEFLY, this is what happens when music is brought to the screen. Each studio, of course, has different methods, and each technical director different ideas; but this is a more or less composite picture of all of them.

The musical director watches the picture through, figures out the score, then goes over it with a pianist in order to time it. Then the musicians are hired. (The Union wage for this sort of work is \$10 an hour for not less than 3 hours of work, \$50 for 6 hours and \$10 an hour for any amount of time over that.) The picture is run off, reel by reel, as the orchestra plays.

When there is only one microphone, the violins are

placed nearest it in a half circle. The harp is close also, but the brasses are placed well to the back. If there is a solo instrument, it is placed very close to the microphone. When there are several microphones, however, two are placed over the string section and one over each of the different wind sections.

As far as the musicians are concerned, the work is unusually nerve-wracking. They must at all times be perfect, due to the sensitiveness of the microphone.

The next morning the musical director enters the projection room with much trepidation to hear the final result. For,



## Present Day And How They By V. E.



PHOTOGRAPH OF A SOUND RECORDING MACHINE  
(VARIABLE DENSITY SYSTEM)

Courtesy of M. G. M. Studios



## Musical Films Are Made Possible

### VEY

with all their experiments, they never quite know how the "mike" will behave. Most studios make two recordings of the sound accompaniment: one in the form of a sound track on the side of the film; and another on a large record which is equal to about one reel of film. Thus the director can play the record as if it were that of a victrola and hear, but not see, the results of his work. This is done to insure accuracy in the recording. If necessary, it is re-recorded until a perfect record is secured.

#### The "Mixer"

THE RESULTS of any recording depends not only on the original broad-

cast, but also on whatever distortions have been introduced into the sound system. The broadcast is regulated largely, too, by the "mixer" in the other room. The term "mixer" refers to the technician (who must, incidentally, be a fine musician) who regulates the way the orchestra comes over. Most of the "fixing" is done by him, not by the players themselves.

When mechanical sounds are interpolated into the music, such as those of bells, streetcars, and so forth, usually they are each recorded on a separate sound track and given to someone who will remove those sounds that do not belong, make some sounds loud, others soft, and so forth. When this person has finished his work, the sound tracks are then combined and printed as one.

But this is not all. After the music has been recorded, a copy of the finished record is sent to the Music Rights Department. This is composed of people whose business it is to know what music can be used and what cannot. Even if only ten measures of a composition are used, it is necessary to wire the publishers and get a clear title on it. Some music, though, is "public domain." That is, after a certain number of years, it is no longer necessary to pay for the use of it. Folk songs usually come under this heading.

Another problem arose in the studios. Publishing houses and copyright owners began to ask such fabulous prices for the use of their music that the studios were forced to use as much original music as possible. They found it

cheaper to employ a group of composers than to pay the enormous fees required if they were to use published music. Then each studio hurried ahead in a mad dash to secure the best writers, some even going so far as to buy up some of the song publishing houses, under the impression that they would create song hits through the pictures and afterward coin money selling them.

#### Music with Discrimination

THERE again they were disappointed. For no sooner had all this occurred than the public began to tire of the music that was seemingly thrown into every picture without rhyme or reason. Now music is used mainly in the beginning of feature pictures, and for the end. Often there are incidental songs. For those things, almost all the material used is original. Each talkie also has a silent version to go to picture houses that are not equipped with sound apparatus and also to foreign countries. It is obviously impossible and unprofitable to make talkies in every language, inasmuch as there are approximately seventy-two different languages in use throughout the world.

Sometimes a big musical picture is launched—that is, one in operetta or musical-comedy style. Music also appears in educational pictures and newsreels, short subjects, when big artists are presented in small gems (Harold B. Franklin calls them "tiny branches of the films that have grown to be very big indeed"), and the sound cartoon.

It is impossible to write an article of this kind and not include Mickey Mouse. Mickey's creator, Walt Disney, also produces the Silly Symphonies. In both of these cartoons nine-tenths of the story centers around the music. In fact, from a standpoint of interpreting the music with actual movement, these cartoons are some of the most perfect things made. The recording is done exactly as it is in other studios, but the process leading up to it is quite different.



RAMON NOVARRO

M. G. M. star. One of the most musically intelligent men in the pictures.

In the first place, the cartoons are the result of the united efforts of cartoonist and musician. Bert Lewis, the studio pianist, begins to work out the musical score at the same time as the plot is being formulated. Sometimes Mr. Disney gets his ideas from the music; sometimes Mr. Lewis gets ideas from Disney's description of the action involved.

#### Rhythm and Accuracy

PERFECT synchronization is secured by mathematical means. Every frame of film has to account both for a certain action, and also for music to accompany that action. Thus, Mickey's rhythm is the only perfect one, since it is mechanical. Even the boys in the studio who draw the cartoons (there are six or seven thousand drawings needed for one film) are chosen mainly for their sense of rhythm and accuracy. It is indeed a complicated matter, but Mickey's tremendous world-wide success proves that it is worthwhile.

In some film studios the music department consists only of the director. Then other musicians are hired when they are needed. In other studios there are usually a music library, copyright department, the actual performers, and a complete set of mechanical effects, such as wind machines, animal and bird imitators.

(Continued on page 61)



Old-fashioned cue sheet for organists and directors.

# The Airways of Music



WALTER DAMROSCH BROADCASTING  
From a painting by Herbert N. Stoops

## Musical Events of the Radio, of Interest to Teachers, Students and Music Lovers

CAMDEN, New Jersey, has been nominated as the "Radio Center of the World," as five of the most famous radio sets are now being built there in the RCA Victor plant. Camden is but a short ferry ride from Philadelphia where many of the artisans of this immense enterprise live. In Philadelphia are the huge factories of the Atwater Kent and Philco Companies. Altogether, in this section more radio wares are made than in any other similar area of the world.

Now Chicago is claiming to be the Mid-West radio center of our country. Its new Mid-West "Radio City" contains more than sixty-six thousand square feet of floor space. Its Studio A is the largest broadcasting unit in the world.

Here are Musical Broadcastings for January that should attract the attention of those who are seeking the finer things in the art.

### Music Appreciation Hour

WEAF and WJZ and associated stations Friday mornings (except January 2nd), from 11 to 12 o'clock, Eastern Standard Time.

### General Electric Orchestra

WEAF and associated stations Saturday evenings from 9 to 10 o'clock, Eastern Standard Time.

Both of the above broadcasts are under the direction of Walter Damrosch.

### Chicago Opera Company

WJZ and associated stations Saturday evenings from 10 to 11 o'clock,

### Eastern Standard Time. Stromberg-Carlson Program—(Rochester Civic Orchestra)

WJZ and associated stations Monday evenings from 10 to 10.30 o'clock, Eastern Standard Time.

### Atwater Kent Concerts

WEAF and associated stations Sunday evenings from 9.15 to 10.15 o'clock, Eastern Standard Time.

The Columbia Broadcasting Company, Inc., at which Miss Alice Kiehl is broadcasting director of what is known as "The American School of the Air," announces the following educational musical events for January. These are intended to co-ordinate with the music appreciation work of the Public Schools and should be of especial interest to Supervisors.

For the Primary Grades there will be programs of story telling and music on January 13th and 27th, at half past two, Eastern Standard Time.

For the Intermediate Grades there will be programs devoted to "Men's and Women's Voices" and "The Nutcracker Suite," on January 6th and 20th, at half past two.

For the Upper Grades, High Schools and Adults there will be these programs, also at half past two:

- January 8, French Folk and Art Songs
- January 15, Two French Composers—Saint-Saëns and Debussy
- January 22, The French Symphony
- January 29, Russian Folk and Church Music

# MASTER DISCS

By PETER HUGH REED

regards alertness and clarity of interpretation but also as regards actual recording.

### César Franck Symphony

IN 1887-88 César Franck composed a symphony for chorus and orchestra entitled "Psyche." Later four parts of the work for orchestra alone were made into a suite. The final part of this suite "Psyche and Eros" depicting the "final bliss of the lovers" has been recorded for Columbia by Désiré Défauw and the Orchestra of the Brussels Royal Conservatory. (Disc No. 67812D.) Here is music filled with tenderness, ecstatic mysticism and ethereal passion. It is well played and recorded.

Defauw and the same orchestra unite to give us an interesting disc on which they play Prokofiev's ingenious March from "The Love of Three Oranges" and Glazounov's lovely "Interlude in Modo Antica" which is made newly interesting in its orchestral dress (Columbia disc 67812D).

It is interesting to note that in the presentation of Moussorgsky's opera, "The Fair at Sorochinsk," which the Metropolitan Opera Company are producing for the first time in this country this winter, the composer's tone-poem, "A Night on a Bare Mountain," will be used as a ballet. The program of this work, which concerns itself with the orgy on a Witches' Sabbath, has been given here previously. Albert Wolff conducting the Orchestra of the Lamoureux Concerts gives us a vital and almost unanswerable reading of this *pièce d'occasion* on Brunswick disc 90088.

It might be pointed out that the better one becomes acquainted with Godowsky's records, the more one grows to respect his pianistic abilities even though one may disagree with his interpretations. For Godowsky can always be relied upon to "expound with authority and clarity," and with a rhythmic precision which is admirable. In Beethoven's "Les Adieux" Sonata, Opus 81a, to be found on Columbia discs 67810-811D, he gives us a well contrasted reading of its three varied moods respectively entitled, *The Farewell*, *The Absence*, and *The Return*.

In Schumann's "Carnaval," Columbia set No. 145, Godowsky again commands our respect, although he scarcely realizes the subtlety which Schumann's music demands, nor does he succeed in unifying the whole in a completely satisfying manner. His tonal qualities however are broad and forceful, and effective in the recording.

### Gregorian Music

IN BRINGING out the two albums of Gregorian Chants sung by the Monks of the Saint Pierre de Solesmes Abbey in France, Victor have stencilled in wax an historical event. The Abbey of Solesmes, a famous Benedictine monastery, was founded in 1010. It is one of the oldest and most famous edifices of its kind. It is told that Pope Pius Xth entrusted to these monks the work of restoring the Gregorian Chant, which during the course of centuries had lost its purity of form. The Gregorian Chant or Song Prayer of the Catholic Church is said probably to have come into being "in the IVth or Vth Century, when the Christians, after a long period of persecution,

(Continued on page 73)

# The Technic of Scale Playing

By FRANCIS L. YORK

NOT LONG ago I read in a musical magazine, *not* THE ETUDE, the statement that it is not now necessary to practice scales on the piano, as "no one any longer writes scales in compositions." This is just one more example of the many thoughtless statements, so misleading to music students, that often find their way into articles by writers on musical subjects.

In the first place, the statement is not true, for many modern composers do write scale passages in their compositions. Besides many passages that are not strictly scales are built on scales as a foundation. But, even supposing it were to be true, how is one to get the necessary technic for playing the scales found in the great mass of piano music written before the present time, music that occupies four-fifths of our study and of our recital programs? The compositions of all the great composers, down to and including Liszt, MacDowell and even Arensky, abound in scale passages.

The practice of scales gives us the control of the whole keyboard with either hand. It gives ease to the lateral movement of the arm, so necessary for fluent playing. It makes us familiar with the path that the fingers must follow through the maze of black and white that is our key-board and the position that they should take which is best suited to each key. It makes us familiar with the best fingering for most passages in each key; and if, before playing a composition, we spend a few minutes in practicing the scale of the key in which it is written, we find ourselves much more at home in the actual playing of the piece.

Granting, then, that the practice of the scales is necessary, what is the best method of practicing and of teaching the scales?

## Position of the Hand

ONE OF the most important points in scale playing is the position of the hand. Formerly, the greatest difficulty lay in putting the thumb under the hand in such a way as to avoid any unevenness or jerkiness and to secure close legato, so that the scale is played as if by a hand of one hundred fingers all equally strong, all striking in exactly the same way from exactly the same distance. As we shall see later, much of this difficulty is quite unnecessary; but, before coming to that, let us consider the methods formerly taught, some of which are still in use.

Plaidy, the well-known technician of the last century, insisted that the thumb should be passed under somewhat slowly, keeping pace with the fingers as they play and thus reaching its key just in time. This method is open to the objection that the general principles of technic require that each finger should be *over* its key *before* the tone is made—that is, it must never strike in a sidewise direction. The Plaidy method does not bring the thumb into place soon enough. A still more important objection is that this method requires several separate motions when one is sufficient, thus contravening the well-established principle of pedagogics that the simplest, most direct method, the one requiring the least expenditure of mental energy, is the best.

It was an advance over this method when we were taught that the thumb must pass under to its position over the new key as soon as possible after it releases the first key. This is by far the most scientific way, supposing that the thumb must be passed under at all for the purpose of making the tones legato. But I think we

have at last arrived at the true, scientific way of playing scales and that is by avoiding practically *all* passing under of the thumb. The method is this. First let us forget the old technical studies in which the pupil was made to lift the fingers as high as possible and strike the keys from on high. Instead let us play with as little motion as possible, using what is called surface playing, in which the fingers are in contact with the keys all of the time.

The old method of bending the thumb well under the hand and trying to strike with it when it is in the worst possible position for striking has caused untold hours of wasted practice. If the hand is turned towards the thumb and held high enough so that the thumb strikes nearly on the *end* instead of on its side, if the long fingers are well over the black keys, especially in those scales which require the use of many black keys, if the hand is rather arched in form, and the arm is moved smoothly and evenly along over the keyboard so that each finger is exactly over its key soon enough to play at the proper time, then the fingers will drop on the keys without effort and with no perceptible motion of the thumb in either direction. Thus the motion of the thumb under the hand is reduced to practically nothing.

## Staccato Practice

IN A FORMER article I have spoken of the necessity for staccato practice as a basis for all technical work. This is especially necessary in scale playing in order to have brilliant, clean-cut tone production. It is very interesting to know that Chopin, whose scales were the wonder and admiration of his contemporaries, taught his pupils to play them staccato. This method that I have outlined for scale playing, namely, staccato surface playing with high arched hand, the thumb playing on the end, *not* under the hand, will be found to be ideal from a technical standpoint and to produce brilliant, even scales with much less practice and effort. Each finger, and the thumb, will come to its key in the most easy and convenient way. Each one will be over its key in ample time to touch it firmly and surely. The arm will glide along, carrying the hand to the proper place at exactly the right time. There will be no temptation to twist the arm or the wrist in using the thumb either in approaching it or in leaving it. The thumb itself, instead of trying to take its key in the most inconvenient and awkward way, trying to strike when doubled under the hand, will be directly over its key and will be in a position to play in the freest and most convenient way.

To acquire an easy lateral motion of the arm I would suggest having the pupil slide his hand up and down the keyboard, the tip of each finger just touching the keys.

The first scale to practice and to teach is the chromatic scale. This is by far the easiest scale to play, gives more practice to the thumb action and with young children is much more interesting than the diatonic scale. Even the youngest children enjoy playing it. When it can be played easily with each hand in each direction, the hands should play it in contrary motion, the left hand beginning on middle C, the right hand on E, a third above. In this way the fingering is exactly the same for the two hands—a very great advantage at first with beginners. When this is well conquered the scale may be played in parallel motion.

## Blocking the Scales

THE NEXT scale to practice and to teach should be some scale containing all the black keys. Chopin in his teaching always began with the scale of G flat. I find the scale of B somewhat easier, in spite of the fact that the left hand by exception has to start with the fourth finger. Now, all scales should be thought of as being composed of two sections or blocks, requiring two positions of the hand. In the case of the scale of B one position is that of the thumb of the right hand on B, the first and second fingers being on C# and D#. The other position is that of the thumb on E, with the first, second and third fingers on F#, G#, A#. In the left hand the order of the fingers is, of course, reversed. In other words, with each hand

the thumb and fingers should lie either over a white key and two black ones, or over a white key and three black ones. The right hand should at first play up the scale and the left hand down the scale.

It is very helpful in each key to take the whole block of keys, either the three or the four, that lie under the hand in each section, and play them all together. Never mind the discord. In this way the feeling for the group is more quickly established than by playing the keys one after the other.

The glissando scale should be given at a quite early stage, not so much because in actual playing it has great practical value, but because a well played glissando scale is a model scale for the student to imitate when playing with the regular scale fingering. To acquire the ability to play the glissando scale well the pupil should be taught to slide the thumb with the nail on the keys down from the extreme right hand of the key board (for the right hand) *without depressing the keys*. Then, when it slips along easily and evenly, let just enough pressure be given so that the keys dip slightly as the thumb passes along, like a field of grain under a gentle breeze. Practice this until the slight depression can be made with perfect evenness. Then gradually, very gradually, increase the pressure until all the tones speak. The thumb joint must remain perfectly loose. The same kind of practice should be given to the middle finger in ascending right hand scales, and the reverse to the left hand. Perfectly even glissando scales will be the result, in a surprisingly short time.

## Strongly Accented Scales

IT IS BEST to practice the scales with the right hand not playing above the soprano C and the left not below the bass C (second space), thus keeping the arms well across the body. This tends to put the hand in the proper position. Scales should always be practiced with a strong accent, and the uneven accents, three, five, nine, are the best. A friend of mine told me that the late Rafael Joseffy used to practice his scales with so strong an accent that you could hang your hat on the accented note, it stood out so far.

Scales should be practiced nearly always staccato, with the hands a third, a sixth, a tenth, or an octave apart, with a strong *diminuendo* or *crescendo*, *fortissimo*, *pianissimo*, with a swell in the center. A fine rhythmical practice is to play three octaves in one hand while playing two or four in the other. One of the best and quickest ways to acquire velocity is to repeat each note in scale playing, each finger twice on each key, very staccato, ensuring an extremely rapid motion of the finger.

The Liszt (Mason) two finger scale is also very valuable. In this the scale is played thus: CD, DE, EF, FG, and so forth with the fingers 1-2, 1-2, 1-2, throughout the whole scale, then fingering with 2-3, 2-3, 2-3, throughout the scale, then with 3-4, 3-4, 3-4 and, finally, with 4-5, 4-5, 4-5. This produces the rapid repetition of a key which Liszt said was so beneficial.

After the scale of B is well in hand the other scales that contain several black keys should be practiced, leaving the scales of C and B flat for the last. In teaching the pupil how to form scales nothing should be said about steps and half steps. After learning the chromatic scale, show him how in the diatonic scale in the first group (as C, D, E) we skip a key twice and then take the next one. In the second group



FRANCIS L. YORK

(as F, G, A, B,) we skip three times and then take the next. In the key of C all the skipped keys are, of course, black. Then have him form scales on any key, black or white, by *skip, skip, next*, then, *skip, skip, skip, next*. Even a young child will learn in a few minutes how to make any scale.

#### Starting on the Black Keys

**I**N PLAYING the scales that begin on a black key, always think of the fingering and of the position of the hand as beginning with the thumb on the first white key. Thus in playing the scale of E flat, start with the thumb on F and play F, G, A flat, B flat, then, C, D, E flat. This brings to the student's attention the two positions that the hand must take in play-

ing this scale, bringing the hand in the proper position over each block or section of the scale. The key note, E flat, on which the scale starts, should at first be looked upon as being an extra note (so far as the position of the hand is concerned) and can be added with the first (or second) finger after the rest of the scale is well in mind.

Paderewski suggests that the outside of the hand should be somewhat low when playing toward the little finger, and somewhat high when playing towards the thumb. He also suggests that if the pedal is used in scale playing, as it sometimes is, it should be used at the beginning and at the end of the scale but not in the middle.

The beauty of a scale depends on its evenness, clearness and velocity. To se-

cure these results the finger must move as little as possible, going up and down with the key but not leaving it. The tone must be as staccato as possible; the more rapid the scale the more staccato it should be. Practicing in this way and keeping in mind the suggestions given above, the student is certain to acquire an excellent scale technic. It has been said that a well played scale should be like a string of beautiful pearls, evenly matched, each one perfect; but it has also been said, "How often do we hear scales played that remind us rather of a string of over-cooked peas." To pianists who wish to play scales beautifully I would repeat the saying of a wise piano teacher of the old school. When his pupils, having completed their work with

him were about to leave him, he would dismiss them with the words, "Now go, and play tens of thousands of scales."

#### SELF-TEST QUESTIONS ON MR. YORK'S ARTICLE.

1. Give three reasons for the efficacy of scale practice.
2. What should be the position of the thumb in scale playing?
3. Why does staccato practice assist in scale playing?
4. How should the glissando at first be practiced?
5. What is an aid to fingering when starting scales on the black keys?

## The Marimba

By CHRISSIE J. ANDERSON

ing the wood gives out a musical sound.

#### The Sounding Bars

**O**NCE THE BLOCKS have been taken to the place where the instrument is to be constructed, the artisans cut them into smaller pieces—but never with a saw. They must be pared off with a hatchet in order to avoid losing the grain of the wood. Knotty wood is useless because it gives out a dead sound. The smaller pieces of wood are submitted to a slow and continuous drying process which takes from six to seven months, stoves or ranges being employed for this purpose. Too much heat or exposure to the sun cracks or warps the wood, and the long period of drying is necessary in order to prevent the slightest shrinking afterwards.

After the various materials have been properly prepared, the framework of the marimba is built. This consists of a kind of long topless table in the shape of a trapzoid. The frame can be made of mahogany, cypress, oak or any similar variety of hard wood and is usually elaborately decorated and carved. Around the four sides of the top of the frame go the "flaps" which consist of a board about six inches wide, and, on the inside of these flaps, some strips of oak are carefully joined. These strips contain the pegs through which are threaded the cords that support the keys and keep them in place.

It is in making the keys that the special wood is required. These keys, that correspond to those on the piano, are cut in accordance with a scale of prescribed dimensions and then polished and tuned to a certain pitch very much like the one used for the piano. There are seventy-eight major (natural) notes and thirty-three minor (sharps), the latter being on a second keyboard.

#### The Tuning Process

**T**HE TUNING is one of the most difficult phases in the construction of the

marimba because it requires a very acute ear accustomed to the precise and exact tone of each note. Tuning is done by gradually reducing the thickness of each key, by means of a small adz. The slightest mistake will cause the loss of the key as, because of its special size, it cannot be used any other place.

Then comes the sounding boxes, vulgarly called "tecomates" because in the primitive marimbas gourds were used for this purpose. The boxes are made of very fine cedar, thoroughly dried. They have the shape of a hollow quadrangular pyramid with the top cut off, which ends in a sharp point at the lower end. These boxes are also made according to a special scale of measurements. The larger ones, which furnish the lower bass notes, are about thirty inches in length; and the smaller ones, corresponding to the high treble notes, are from an inch and a quarter up.

#### Tone Secrets

**A**ND NOW comes one of the real secrets of the mellow sound of the marimba. At the lower end of the sound boxes a small, perfectly round hole is burnt by means of a red hot iron, and about it is placed a small cone with the top cut off; and this is made of hard black wax called "talnate." Over the opening in the cone is stretched a thin membrane which is obtained by drying the intestine of a pig slowly in the shade until it peels, forming a very thin white skin.

The sound waves that come from the upper part of the sounding box when the key is struck, descends, causing the membrane to vibrate, which accounts for that soft, melodious tone that is characteristic of the marimba.

When the constructing of the sounding boxes is completed, each of them is also tuned in unison with the corresponding note by cutting off the upper end until the

required resonance is obtained. Each box is thus made for a determined and exclusive note and is then secured under its respective key or note.

Even the playing sticks, themselves, with which the notes are sounded, need special care in their making. They are about eighteen inches long and made of a tough and flexible wood called "guisisil" and at the end have round heads made of strips of raw rubber. These heads are smaller and harder for the treble and softer and larger for the bass notes. By two months of careful construction by two highly skilled workmen a marimba may be finished.

#### The Artist-Manufacturer

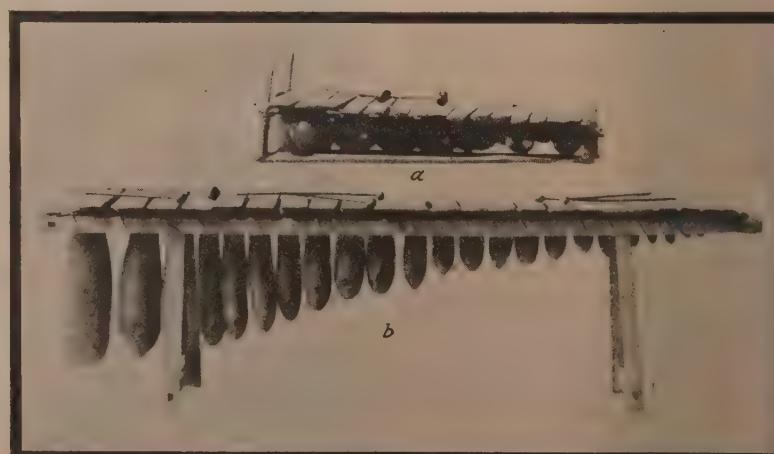
**A** STRANGE THING about the marimba is that many of them are constructed by the players themselves. You would never think of Paderewski constructing his own piano or of Paganini or Sarasate making a violin to play on, yet in the "Excelsior Marimba" you have one that has been constructed by the musicians now about to play on it.

There are families, especially around Quezaltenango, second largest city of Guatemala, in which the constructing and playing on a marimba has become hereditary.

A certain similarity between the marimba and xylophone sometimes leads to a confusion of the two instruments. Nevertheless there is a distinct difference in their construction and tone quality. In the xylophone the sounding wooden bars rest on bells, usually of straw. Its tone is more or less metallic, while that of the marimba is softer and more pleasant to the ear. Somewhat similar in appearance is the Glockenspiel, of which, however, the sounding parts are plates of steel giving rather the tone-quality of small bells. The vibraphone, a late invention, is little different from the xylophone in its construction and tone quality.



THE MARIMBA WITH NATIVE GUATEMALAN PLAYERS



THE MARIMBA OF GUATEMALA AND AFRICA

# The Triumphant Advance Of Music

## AN EDITORIAL

### Justice to the Musician and to "Mechanical Music"

FOR MANY MONTHS the American Federation of Musicians (comprising 140,000 Professional musicians in United States and Canada) and its active President, Mr. Joseph N. Weber, have, through very extensive advertising, enrolled the Music Defense League, between one and two million people all "protesting against further invasion of the art by machines."

The main reason for all this activity is the introduction of the talking picture which is unquestionably thrown out of work immense number of orchestral and orchestra players formerly engaged at very high salaries in the cinema theaters.

The incursion of any machine at any time always has proved a temporary setback to the human effort displaced by the machine. The war between machinery and man has been, is, and will be, an unending struggle. When the printing press displaced the monastic scribes there were those who predicted that literature and even writing would expire. Neither did. True we do not have the wealth of hand-decorated missals which then at the time of their production could be purchased only at great cost and, outside the church, were seen by but a few rich people. But what do we have in its place? Millions of books of priceless value to man. How has it affected labor? Thousands of men are employed at a wage that would make the monastic scribes breathless with incredulity.

How has it affected art? Countless times can now possess replicas of great works which under earlier conditions their occupants might never have seen, and which these acquire a taste to view the originals, a condition which in turn has enhanced the money value of the works of Vinci, Raphael, Cellini, Rembrandt, Van Eyck, Murillo, Velásquez and all other really great artists.

**The War on the Machine in India**  
GANDHI at this moment is fighting the machine with Swarj, but he will lose one way, because the machine always wins. But, at the same time in another way he will win, because the machine always puts a higher premium upon art produced by the hand, for the simple reason that no machine will ever be made with a mind, a heart or a soul. The machine has its place, and it is a very vital place in the scheme of mankind; but, no matter how marvelously contrived, it can never displace man himself. All rational, unprejudiced people must recognize and appreciate the instinct fields of man and the machine.

In the present very serious situation, the replacement of musicians in cinema theaters has very properly been taken up by the union, and it was obviously the obligation of the Union to stand valiantly by its members, doing everything possible to help them gain profitable employment. This it has done through its drastic advertising in warning the public against the invasion of musical robots in art. It reports two million converts. Can it, however, persuade the vast moving picture public that the musical talking pictures are not enjoyable when the public is thronging the theaters nightly? The public has a way of deciding such matters for itself. Might it not have been better to have focused this great and expensive campaign upon the thought that, however wonderful the sound pictures may be, the actual performance of beautiful music by fine musicians transcends it so vastly

that the removal of the musicians from the theaters is a great public loss, as it indeed has proved itself to be.

The talking machine and the talking pictures are, in their highest development,



A specimen of the caricatures issued by the American Federation of Musicians in its campaign to fight mechanical music.  
(Reproduced by permission)

mirrors of art. They create nothing, they merely reflect. The finer their development, the more truthful their reflection. Sometimes this is marvelously attained. It even happens that some voices, for instance, really sound better when reproduced than in the original. No one knows why. Others seem to lose in reproduction. When the reproducing machinery is not perfect or not perfectly operated, the results may be very bad indeed. The same is true of the radio which is a channel of sound.

We cannot decry one machine, without decrying another. The moving picture itself is a machine. Yet it is a machine that under proper conditions has added prodigiously to the happiness of the world, through distributing cheap but absorbing entertainment. Incidentally, for a decade it led to the employment of thousands and thousands of musicians. Now these men have lost their work and the problem is to see that they are re-employed as rapidly as possible. THE ETUDE is always glad to do anything practical to help in such a cause.

#### Meeting Change

**UNENDING CHANGE** is the law of life. The talking machine, the radio, the talking pictures, have come and are giving joy to millions. They represent a means of recording and transmitting musi-

cal interpretations, which in our opinion has been of inestimable value in the educational and artistic development of public taste. If the public had not liked these machines, their manufacture would have been a history of bankruptcy instead of that of the accumulation of huge fortunes.

These amazing inventions, like the little girl with the curl, may be either "very good" or "very horrid." The cheap machine in the hands of a bungling novice soon becomes a public nuisance. But that is true of all musical instruments. We are only too familiar now and then with spectral "radio voices" sounding like ghosts of a thousand Yoricks howling through phantom megaphones. We are already tired to death of crooning tenors, squawky sopranos, impudent advertising propaganda and the recurrence over and over again of the same time-worn tunes. The fabric of novelty in music has been worn threadbare.

The bugbear of modern town and country life is the cheap radio in the hands of cheap people. A fine receiving set is a precision instrument of the most exquisite scientific manufacture. In order to capture the myriads of tonal gradations and harmonics which mark the quality and interpretation of a worthy piece of music, the instrument itself and its adjustment must be exceedingly accurate. Cheap radio sets, made of cheap materials, by bungling mechanics, like ninety-eight-cent alarm clocks, and manipulated by cheap people who instinctively select the worst music that manages to leak

the great avenue to general education. Before the printing press, education was the rare privilege of the few. Now it is literally universal: yet the printing press is a "machine." Like the radio it may be used to debase instead of exalt, as some of our cheap newspapers demonstrate. But the printing press at its best is one of the great cornerstones of civilization.

#### What Machines Have Done for Music

**T**HOSE WHO possess fine receiving sets gladly endure the inexpiable nuisance of cheap apparatus and impossible talent, because of the many wonderfully beautiful musical programs coming in daily, programs that make the radio a necessity in every home. Because certain inferior broadcastings bear no more relation to real music made in person than a stuffed pup does to a live pup is surely no reason why we should eschew a wonderful transmission of a great symphony by a world famous orchestra. The discriminating radio public knows full well that by turning the dial one millimeter it may move from a remarkable symphonic program to one that sounds like a riot in hell's kitchen.

No matter how great the claims of the most enthusiastic manufacturers, no radio transmission of orchestral and concert performances can equal actual attendance at the concert; yet what we do get is so utterly marvelous and is heard by so many millions of people who could not otherwise hear it at all, that to be without a good radio in these days is a domestic misfortune. By the mechanical distribution of music the public has in five years come to know one thousand times as much about music as in the previous millennium. Millions have thereby heard really fine music for the first time in their lives. They are having their first opportunity to discriminate between the good and the bad; and they are deciding almost unanimously in favor of the good. Otherwise the great manufacturers who advertise over the radio would not be so anxious to sponsor fine music.

Now the fact of the matter is that the dear radio public is becoming so well educated that it demands the best. It requires no one to envisage the result, namely, a greatly increased interest in music study. We also assume that it will whet the public appetite to hear really worth-while musicians "in the flesh." In fact, we are convinced that the artist has no better advertising medium than the radio and the talking pictures. If the cinema public knew, for instance, that John Barrymore was expected to shake hands with Mary Pickford at a certain time, on the steps of the City Hall, all of the municipal police would be required to keep the crowd in order. Unquestionably musical artists, favorably known through cinema and radio, will multiply the demands for their services "in person."

#### A Transition Era

**W**E ARE PASSING through a period of gigantic mutation in all fields. Music itself was never so enormously advertised as at present. That this must result in increased demands for music performance, music study and music materials is obvious. The public, much as it devours mechanical music and benefits from the best, will not lessen its ultimate demand for music from living artists. There is a thrill in hearing and seeing an actual performance

that never can be conveyed mechanically. Moving pictures of ball games, for instance, send crowds to the fields rather than draw them away.

On the other hand the machines when highly developed and properly operated under right conditions can do that which could not possibly be accomplished otherwise. The reproduction of a complete symphony, played by a great orchestra under a world-famous conductor, and all this accomplished from records in the home, has never reduced attendance at the concerts of our American symphony orchestras, nor has it jeopardized the livelihood of the performers. It has actually made the position of the orchestral performer far more stable.

### A Cloud in the Sky

**T**HREE IS, HOWEVER, the present tragedy of the performers removed from moving picture theaters, to which the American Federation of Musicians has devoted its time and capital. All of their fellow-musicians desire to help in the most practical manner. The mushroom growth of the cinema in America brought with it at first small orchestras and then great orchestras fostered by that trinity of R's—Hugo Riesenfeld, R. L. Rothafel (Roxy), Erno Rapée—and others. Orchestras became the vogue, and the golden age of the orchestral performer arrived gloriously. Then came the so-called super-jazz ("jazz with a college education") and the salaries of musicians rocketed to unheard of prices. To these people the talking picture came like a Florida hurricane. The moving picture managers saw what they thought was a substantial saving in dismissing the orchestra. In our opinion they acted with unwarranted haste, because the really worth while orchestra was a huge attraction in itself. One manager admitted that his reason for getting rid of the orchestra was that the contrast between the music of the orchestra and the music of the screen was so obviously in favor of the orchestra that he could not "put over" the sound pictures if he kept the orchestra. This fatuous reasoning may empty his theater some day, as the public had learned to like the really fine orchestras and unquestionably miss them now.

At Philadelphia's largest moving picture theater, "The Mastbaum," the "symphony orchestra," which is an amazingly fine one under the direction of the brilliant young Russian, Fabien Sevitsky (nephew of Sergei Koussevitsky, conductor of the Boston Symphony), invariably makes the "hit of the evening," no matter what picture is being shown.

### A Star of Hope

**A**N ECONOMIC SITUATION favoring the unemployed musicians is sure to arise in large cities with costly central city theater properties where there is a large admission fee (Say 75c to \$1.00) as contrasted with the smaller fee (35c to 50c) charged by theaters in outlying districts, which a few weeks later will play the same picture. The central city houses will not, in all probability, find the novelty of new pictures sufficient to draw audiences, with the necessarily higher rate of admission which the high central city taxes demand.

It is unlikely that the general public, always seeking its "money's worth," will continue long to pay double the price and go four times the distance to attend performances that they may enjoy with so much less expense and effort right around the corner. This doubtless accounts for the fact of many such theaters being "dark" a large part of the year, while outlying theaters flourish.

The movie interests have untold millions invested in center city properties, and their most plausible solution to what is already becoming a problem, is the addition of living talent of a high character. With adequate musical attractions these theaters may again open their doors.

### A Remedy

**T**HREE ARE probably far more musicians engaged now in cinemas than there were twenty or twenty-five years ago; but there is only a fraction of musical employment in cinemas to-day as compared with four or five years ago. The talking (colored) picture is still an enormous novelty. We hear that there is in the

offing the stereoscopic cinema that may be shown in three dimensions and in color. These novelties will unquestionably wane in public interest, just as the movie itself was beginning to wane when the talking pictures came along. Then we predict that orchestras will be widely resumed, as the theatrical managers can not be blind to their drawing power, the public really desiring them. It is for this reason that we strongly urge our readers to applaud enthusiastically when really good music is heard in the theater and thereby to hasten the resumption of the employment of deserving musicians.

Unquestionably many of the vacated positions will be refilled, even before the novelty of the talking picture wanes. The power of novelty is immense. A year ago in Stockholm we heard the first talking picture of the *revue* type ever presented in Sweden. It was the typical Broadway show with its centipedes of chorus girls and local "wise cracks." The audience of two thousand Swedes filed in as decorously as though going to church. They heard the performance without "cracking a smile" or showing any excitement and then filed out. This show packed houses for a month with audiences which could not understand a word but were drawn by the magnet of the *novelty* of this astonishing invention.

When the positions are restored to the musicians temporarily "at liberty," we believe that employment will be upon the basis of quality. The old-fashioned "business musician," who with his hammering and sawing was sometimes even more mechanical than a machine itself, is sunk fathoms deep. Only unusually good players with a genuine skill in their art may look for preferment in the future. The average man has an uncanny way of appraising real worth. Let Fritz Kreisler play off stage under the *nom de plume* of Tom Jones, and Mr. and Mrs. Public will know in a few seconds that they are listening to something that is very wonderful and very precious.

**M**usic Not "Battling for its Life" **U**NFORTUNATELY, in this excitement some newspaper flare-heads have

given the impression that all music is "battling for its life." This is not the case at all. Particularly those engaged in talking pictures, and some few teachers so inadequately trained that they can not keep step with the terrific musical progress of the hour, have been affected.

The profession and the industry of music represent vast activities, and the motion picture field is only a part. Many teachers are reporting decided gains, despite the worst financial depression in history. A college head in the middle west has just told us that he has twenty times as many applications for musical instruction as he had a few years ago. Theaters with really capable orchestras draw immense crowds of auditors who are most vociferous in the applause of fine performances. The summer music camps at Interlochen and other points have been marvelously successful. The Atwater Kent contest drew some 50,000 contestants. One hundred and twenty thousand people attended an open air music festival given by the Chicago Tribune last summer. The recent open air summer concerts of the Philadelphia Orchestra drew audiences aggregating several hundred thousand.

Public school interest in music is multiplying every minute. Ten years hence the doubtless will be five musical amateurs every one at the present time; and the amateurs will not stop at the third grade or the fourth or the fifth. The greater public is only just now awaking to the importance of music. At least one hundred million dollars is now invested in organizations and foundations for the promotion of music. Unquestionably there will be in the not too distant future far more employment for trained musicians, far more purchases of instruments, far more engagements for artists, far more opportunities for teachers and composers, than at the present moment. Instead of "battling for its life" music is marching triumphantly onward. An era of real prosperity in the art is certainly ahead, for all who can properly orient themselves in the great new field.

## A Critical Digest of Music and Masters of Music

By ANTON RUBINSTEIN

Translated from the German

By DR. CLARENCE OHLENDORF

### PART II

#### Prophet of Gods to Come

**C.**P. E. BACH is in no way the equally born follower of his father in the order of his genius. But he was a representative of a new time, of new views in the art. Even alone through his handiwork of exposition and mode of expression in piano playing, he opened new paths for instrumental music and broadened its possibilities. In his compositions one finds the beginnings of later soul expression, Haydn's "make life worth while" ideas and naïvete, Mozart's heart and spiritual touches, even Beethoven's humor and dramatic strokes—indeed only suggestions, but nevertheless in the budding. And so C. P. E. Bach builds the bridge between J. S. Bach and Haydn; and then the music of North Germany goes to Vienna.

Quite noteworthy is this foreign departure only to return again in fifty years. Always more pregnant does the instrumental music become as the echo and the reecho

of the times, of historical events, of the trend of culture. It is hardly possible to gain a truer picture of the year 1825 than from the musical works of Haydn, Mozart, Beethoven and Schubert, especially with reference to the departure to Vienna.

Naturally everything must not be understood too literally but must be understood with reference to tone pictures and selectivity. In his worth while, comfortable life, his joyful, naïve music, his well wishing to mankind, and his superiority to life's turmoil and cross currents, picture Haydn. Picture him bringing his patron saint, Count Esterhazy, a new string quartet or symphony every Sunday. What a "grand old man" with his pockets full of bon bons (in the musical sense) for the children (the public), always ready to help the misbehaving with good advice. Picture the well liked, loyal subject and officer, the pastor, the good and stern teacher, the easy-going burgher with powdered

wig, in long broad frock coat, and shoes with buckles. I hear Haydn speak not in his German but in Vienna dialect.

#### Haydn's Public

**O**F HIS public, the women, who can scarcely move because of their toilets, bow their heads and smile at the naïve melodies and applaud—with their fans. Men take a pinch of snuff from their snuff-boxes, and say, "Yes, there is no one better than our Haydn."

Haydn is to be much thanked for his work in instrumental music. The symphony orchestra he brought nearly to Beethoven ripeness. He raised the string quartet to a noble place, gave to piano compositions more technic, elegance and grace, and broadened the horizon for instrumental forms. Yes, here is an important figure in the art, but always amiable, laughing (sometimes sarcastic), satisfied, carefree in his works (as in the times), in his

symphonies, his quartets, his sonatas, his smaller piano numbers, in short, in all his musical works.

Just as Haydn was the representative of maturity, so is Mozart typical of the spirit of youth. Although the times and conditions were in about the same cultural state of advancement, nevertheless everything in Mozart is young, affectionate, cordial. Even the journeys in his youth had an effect upon his musical thoughts and feelings. Apollo of Musica I would like to call him. He wrote in all branches of the art and put a good stamp on it. One does not know for what to admire him most, his melody or his technic, his crystalline clearness or his richness in invention. There were the "Symphony in G Minor" (a model of symphonic lyric), the last movement of the "Jupiter Symphony" (a model of symphonic technic). There were the overture to "The Magic Flute" (Continued on page 66)

# BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

**VICTOR J. GRABEL**

FAMOUS BAND TRAINER AND CONDUCTOR

## Rehearsal Routine for School Bands and Orchestras

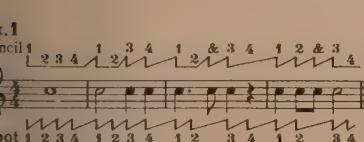
IT IS THE earnest desire of every ambitious band or orchestra director to develop an organization that can read at sight, as it is only through this ability that an organization can prepare a program competently in a short time or ever hope to master an extensive repertoire. Lacking a thorough knowledge of rhythm, an organization will give a halting and ragged performance of any composition which has not been studied piece-meal over an extended period. Also such an organization is very likely to play in a stilted, mechanical, expressionless manner and any audience is likely soon to tire of a colorless performance.

The ability to read well at sight consists largely in the ability to analyze reading all manner of rhythmical combinations of notes and rests and to evaluate properly any note or rest of a group.

We have known many players who can perform difficult solo or ensemble numbers in a quite brilliant manner, after having mastered them by a slow and arduous course of practice, yet are unable to play numbers of much more simple rhythmic pattern at sight. This is due, of course, to the lack of proper instruction in the study of rhythm.

Hans Richter, the eminent German conductor, once cried out at a rehearsal in London, "In the beginning was rhythm. Gentlemen, we have not begun!" Impressive and clear-cut rhythm must be had to secure a moving performance. Albert Bates, the distinguished English conductor, often finds it necessary to admonish his players on this point by crying out, "Rhythm. Rhythm before everything!" Since this is of such very great importance let us seek ways and means of teaching the subject more easily and effectively. The simplest and most effective method we have found of dealing with the subject is that aptly termed "the foot and pencil method."

In using this method you should have the pupil keep time with the foot, raising the ball of the foot and letting it fall regularly on each beat, meanwhile making a stroke with the pencil (or finger) for each note, the hand being held in a raised position during each rest but held down throughout the duration of a note.

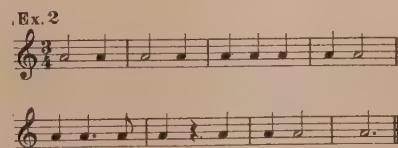


This system may be used in class by writing exercises on the board and having the members of the class beat out the notes in unison on their music stands or desks while the instructor beats time. Any mistakes can be readily detected and any tentative or negligent pupil will soon be

exposed. Since no one likes to be exposed, this method will soon develop a new alertness throughout the entire class. This system will also so thoroughly develop rhythmic feeling that it will no longer be found necessary to keep time by tapping the feet while playing—a barbaric custom which should be prohibited in any musical organization. A rhythmic feeling in the head will be so well developed that players will no longer need to *think with their feet*.

No player can be a thorough musician unless he can read well at sight. Yet we find many professional players of years of experience who are quite deficient in this respect. Some of them who possess excellent technic and beautiful tone lose splendid positions through their lack of reading ability. Since many of the professional musicians who are to make up our concert bands, symphony orchestras, opera orchestras and so forth a few years hence are now being given their rudimentary preparation in our high school bands and orchestras it is well that we see to it that they are well prepared for the important work they are to assume.

Since we have made a study of scales in unison, let us try some rhythmical work in unison also. Begin the study by placing exercises of a simple nature on the blackboard and having the class beat out the notes as you indicate the time.

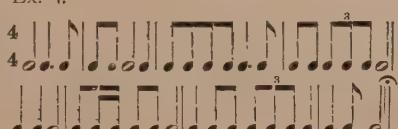


The director should indicate the tempo here by beating three slow beats while the class indicates the note values by striking with the pencil at the beginning of each one and holding the pencil down until it is time to raise it preparatory to striking for the next one. After this exercise is mastered by the entire class, proceed to the next one.

Ex. 3.



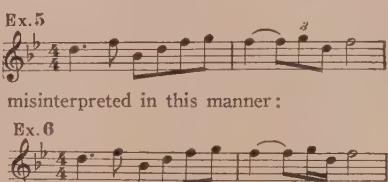
Ex. 4.



In case you are working with beginners explain carefully the difference between the dotted quarter and the eighth note. Begin first with a dotted half and a quarter to enable the pupil to understand more readily the relative values. After that they can quickly learn to distinguish properly rela-

tive values of the dotted eighth and sixteenth as well as the dotted quarter and eighth.

In Ex. 4 the triplet is introduced, and care must be exercised to see that the three eighths are given full and equal value. How often do we hear the following theme (from "Bohemian Girl"):



I have heard a professional player play the following extract from Hosmer's "Southern Rhapsody":



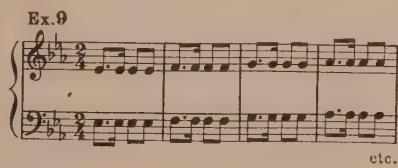
in the following manner:



The moral is, *mind your triplets!*

After considerable proficiency has been attained and the pupils have learned the effective system of solving most of their rhythmic problems, proceed to apply this method to unison ensemble practice.

Following your preliminary realistic studies—as outlined in a previous discussion in this department (October issue)—have your band or orchestra play a reiterated rhythmic figure on each tone of the scale. This work can be done with various degrees of intensity, with crescendos, diminuendos, and so forth, as has been done in the other realistic work. Each rhythmic figure should be carried up through one octave.



Ex. 14



Ex. 15

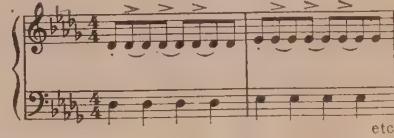


Ex. 16

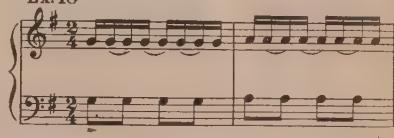


After considerable progress has been made in this work the ensemble should be divided into two sections for the purpose of practice in contrasting rhythmic figures. While it is fairly easy to play a figure in unison it will not be so easy to play one figure while other instruments are playing a contrary one. This practice will serve to develop more independence and self-confidence:

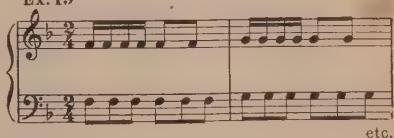
Ex. 17



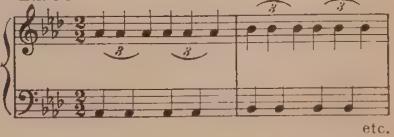
Ex. 18



Ex. 19



Ex. 20



There are offered here but a few examples to serve as a pattern. The imaginative director can originate many useful exercises which may be employed to advantage in this study. Much more difficult rhythmic motifs should be employed as the class advances in ability to analyze and play them.

This sort of study and practice will develop confidence and assurance in the organization and eliminate much of the stumbling and uncertainty more readily and effectively than any other method. Such a rudimentary method of study will develop more real rhythmic understanding in a few

(Continued on page 57)



# SCHOOL MUSIC DEPARTMENT

Conducted Monthly by  
GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS

## "Every Child Can Keep A Part"

### Progressive Steps To Part-Singing

By E. M. G. REED

I HAVE a dark and dismal memory of a certain day in my school life. It was the one on which I started part-singing. I was among the victims singled out to "sing seconds," not because I had any particular musical ability, but because my high notes were bad, and therefore it was presumed that my low might be better. There were five of us unfortunate selected to try the alto part of a song which, I now know, was by no means easy. We started. Away went the fifteen first sopranos, leaving us, poor wretches, to growl and grunt away at a second part that was far too low for the voices of ten-year-olds, and so far removed from the upper voice that we felt like ship-wrecked sailors stranded on a rock in mid-ocean, watching their fellow-voyagers sail off in safety over the seas.

#### "Sink or Swim"

"LEARN by trying." "You never know what you can do until you try." Yes, there are plenty of moral axioms which rise up in defence of this method of learning. Boys are sometimes taught to swim on the same principle. Throw a boy into the water and he will swim—or else he won't!—But of course we never hear about those who drown!

However it may answer when it is a case of life or death, the "sink or swim" method is rarely a success in singing. Some may contend that it is a thing of the past and is now obsolete. Just so. But like many other obsolete things, it cheerfully turns up again, full of life, at the very moment we are saying it is non-existent!

#### Round-Singing, or a Shouting Contest?

NO BOY or girl is expected to master division before having learnt multiplication. Let us proceed by as systematic stages in teaching part-singing. We too will begin with multiplication and multiplying our melody in a particular way, turn it into a round!

A round, as everyone knows, is a single tune, sung at the same pitch by several groups of voices, which enter one after the other at regular intervals of time. Rounds stimulate self-reliance and confidence in keeping an independent part; they also make a welcome change from unison singing. But they have their dangers.

I was once listening to a class singing a round. Presently I noticed one boy very red in the face, shouting his part at the top of his voice and with his fingers tightly

rammed into his ears! Afterwards I asked him why he had stopped his ears. "So's I shouldn't hear what the others were singing," he replied promptly. "It puts me out!"

Whenever round-singing grows louder and louder until it degenerates into a shouting contest between the different parts, be sure that something of the same sort is happening, and that the singers are trying to hear no part but their own.

The remedy is one the class does not at first appreciate. The round should be hummed by all the voices, so that, while singing their own part, the children can yet hear the harmony made by all the voices. If one part consistently breaks down in the attempt to keep its tune, that part may at first sing the words softly while the rest hum, until confidence is gained.

In a round, although the parts make harmony, it is merely incidental, a matter, as it were, settled between the composer and the Muse who is responsible for the laws of musical science; but in most part-songs the top part is the real tune, and the second its accompanying harmony, an intelligent servant who has an individuality of his own, but has not an equal standing with his master.

We must therefore traverse another stage or two before we pass on to part-singing.

#### Bagpipe Tunes

ONE OF the best and easiest introductions is found in drone tunes or "bagpipe tunes," as I prefer to call them.

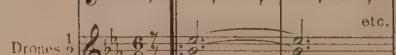
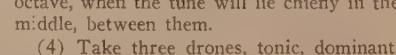
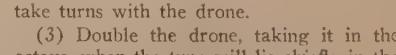
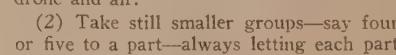
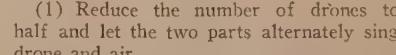
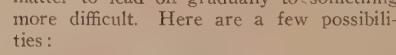
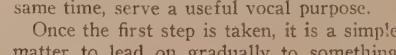
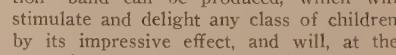
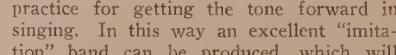
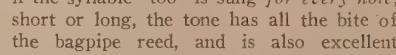
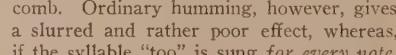
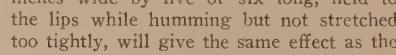
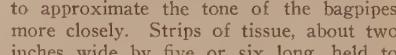
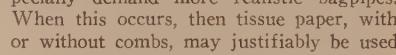
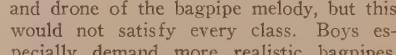
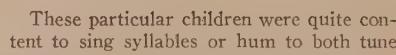
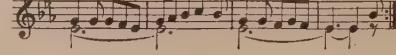
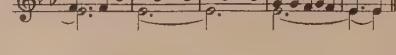
To hold a single note while others sing the tune sounds a dull proceeding and one which does not at all commend itself to the average child. But picture to the class a bagpipe band winding through the hills, coming nearer and nearer till you can hear the tune it plays, and that persistent tone underneath, made by the drones; describe the construction of the instrument, and perhaps show a picture. Then suggest that the class turn itself into a bagpipe band and ask for volunteers for the "drones." The situation is now entirely changed. You may even find yourself, as I once did, having to sustain the tune unaided against twenty-five lusty and triumphant drones!

What was the musical effect? For the moment that did not matter. Enthusiasm and the sense of achievement were the important things just then. The class had made a discovery. Every single member had sung an under part, a thing which only one or two had ever before accomplished. It was a wonderful step forward!

**Ex. 1**  
Tune



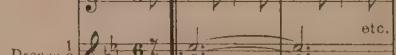
Drone



etc.

**Ex. 2**

Tune



Drones



These and other variants of the idea may be tried. Many tunes can be used in this way, but traditional ones are generally the best, as they are founded on only one or two different chords.

#### Scale Handicaps

THERE IS another device which gives variety and which is popular in a singing class.

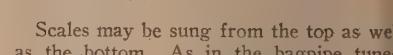
The children are divided into two equal sections. One section starts singing a given scale two notes in advance of the other, and continues upward beyond the octave before turning to descend.

The second part, starting two notes behind the first, sings in thirds with it, but sings only up to the octave before returning, so that it remains the underneath voice from start to finish.

**Ex. 3** 1st Voice



2d Voice



Scales may be sung from the top as well as the bottom. As in the bagpipe tunes the two sections should frequently change parts, so that both have practice in taking the lower part. The best results are secured by making a contest of the scale handicaps. Change the pitch of the scale constantly, and award points for the part which keeps its notes most often, when singing the under part.

#### Descant Singing

NOW WE come to a type of part-singing which was in common use in the 16th and 17th centuries, but was almost lost until, at the present time, it has been revived for choral use, particularly in schools. This is called descant singing.

It may be as well to explain that a descant is an added part to a melody, which lies mainly above the tune, but sometimes dips below, so that now one part, now the other, is the upper.

It is rather curious to realize that the custom of placing the tune always in the highest part is hardly two centuries old and originated in the harmonic idea of music—music which had a tune with accompanying harmonies—in distinction to the old conception of music as a weaving together of many melodies whose harmonies were merely the incidental result of their blending. In those days the main melody might be in any part—top, middle, or bottom. It was immaterial. But in practice the tune was most frequently placed in the tenor.

(Continued on page 64)



# THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

## Hates to Practice

What can be done for the pupil who *will not* practice and who "hates music," but whose parents desire him to play? Is it of any use to spend money on him? —L. E. M.

If the parents will coöperate with the teacher, a different atmosphere may be created.

Be sure that the pupil has a very definite practice plan. Let him make out a schedule with the practice period fixed for each day in twenty-minute or half-hour periods; and let the time to be spent on each item of the lesson be decided on. Here is where his mother may help, by reminding him of his practice hour.

Again, get his father to *pay* him for faithful practice, say at the rate of five cents a half hour. If his work thus amounts to something tangible it may spur him over the dull places until music itself and increased command over the keyboard begin to take on value to him.

Meanwhile find out what he is especially interested in, and connect this interest with his music. Every boy likes rhythm and action; hence give him pieces such as *Festal March* by Sartorio (second grade) and *Morris Dance*, Op. 195, by Atherton (third grade). Also appeal to his imagination, and in assigning him a study or piece let him invent a name for it or make up a little story to fit the case. Take Schumann's *Soldiers' March*, Op. 68, No. 2, for instance. Let him imagine a parade with band and glittering uniforms.

In such ways music may gradually come to mean more than a boresome routine and may open up interesting vistas to his mind's eye. A child seldom takes naturally to elementary practice, even if he has in reserve considerable musical ability. It is therefore the teacher's and parents' responsibility to furnish plenty of stimulus to help him over these early and sometimes irksome steps.

## Hand Touch and Wrist Movement

Will you kindly explain the difference between "wrist movement" and "hand movement"?

I understand that hand touch occurs when the hand is drawn above the wrist and is allowed to drop of its own weight. This is the way I have been taught to practice octaves and to play staccato. Yet after the first tone is played, it is necessary to allow the hand to bound back again, in order to let it drop for the next tone. This, it seems to me, is an application of the wrist movement which is not considered good. I do not understand why the two terms are not synonymous. —M. B.

Your trouble comes from the fact that your idea of the hand touch is not quite correct. Hold your hand lightly on the keys, with the back of the hand level and the wrist *perfectly loose*. Now throw the hand suddenly *into* the keys, so that all the fingers drive down their respective keys and the wrist jumps up for an inch or two. This is the hand touch, which, as you see, does not involve pulling the hand back from the wrist, which remains relaxed throughout.

The same movement may of course be applied to the quick depression of keys by single fingers. If the hand be completely

relaxed after each such stroke the result is a staccato; but to sustain a tone just enough pressure is retained to keep the key down.

In the hand touch, the fingers need not rise from the keys except in playing rapid octaves and chords, when the hand may bound slightly up from the keys between the strokes. Such a bound is produced by a quick up-and-down movement of the forearm, which has no such activity of the wrist muscles as you describe. Such a "wrist movement," indeed, is but little used by modern pianists, since it involves an unpleasant and unnecessary hitting of the keys.

## Rhythm and Ear-Training

Can you give me some exercises in rhythm and ear-training for beginners in piano? Just a few would be sufficient. I want to supplement my teaching with these next year, and have an opportunity of beginning with a few children. Never having given any work of this sort before, I find it difficult, at first, to invent these exercises.—F. C.

Begin by sounding tones some distance apart, say, two or three octaves, asking the pupil to tell which are high and which are low. Gradually decrease the distance between them, until they fall within the compass of a single octave, finally of a third or second. Next, teach the pupil to name and write such intervals as the following, giving him the location of the lower note:

Ex. 1



You may then proceed to other intervals of the scale.

Now take up various rhythms, beginning with the very simple ones and going on to those that are more complex. Teach the pupil to recognize, then to write, such rhythms as the following:



Having thus prepared for recognition of both pitch-outline and rhythms, you can take up fragments of melody, such as these:

Ex. 2



Soon you may invent such fragments from pieces which the pupil is studying.

Then the following:

Ex. 3



may be given since further progress will consist in tone combinations and finally chords.

## A Three-Year Old Pupil

A pupil who is only three years old has come to me. He is to take a lesson each day. His hands are very strong for so young a child, and he is quick of wit and motion. He carries tunes well, and can sing the exact pitch of music which he hears played or sung. What material would you use for him? —G. H.

I am glad that you are to teach the little lad each day, since you cannot expect him to practice by himself to any extent at so early an age. You will have to use kindergarten devices to a considerable extent; and for this purpose I suggest that you consult the *Musical Kindergarten Method*, by Daniel Batchelor and Charles W. Landen.

Two short books which are good to begin with are: "Tunes for Tiny Tots" by John M. Williams and "The Child's Visit to Noteland" by N. Louise Wright. These may be followed by: "The Very First Pieces played on the Keyboard" by N. L. Wright.

Or, if you prefer a more comprehensive book, which starts at the very beginning and proceeds through a delightful journey, filled with pictures, stories and other attractive features, I suggest that you procure "Music Play for Every Day, The Gateway to Piano Playing."

## Playing Chords and Melodies

When teaching a pupil to play chords, should I have him rest his hands on the keys before sounding the chords, or should his hands drop down from above the keys and sound the chords without stopping in the descent?

Also, in playing a succession of melody notes with a quiet hand, should the pupil be taught to raise each finger before striking, or to hold up in advance the fingers that are to play or to keep all the fingers on the keys? —R. R.

If, in playing chords, the keys are hit from some distance above, there is a disagreeable *thwack* introduced into the tone which can be heard if you hit a table-top in the same manner. Such a noise can be classed with that produced by striking the keys with the fingernails, a sound which is also sometimes heard.

As a general rule, therefore, it is better to sound chords with the fingers directly on the keys, except in the case of chords that are played in rapid succession, when the hands may bound up slightly from the keys. By the judicious employment of arm-weight, as much tone as may be desired can readily be extracted from the instrument, without throwing the hands about in the slightest.

Similarly, it is not necessary to raise the fingers above the keys in playing slow melodies. In more rapid passage-work the fingers need not be glued to the keys but must needs be raised only when this is necessary for clearness. In playing double thirds and sixths, for instance, better control over the situation can generally be gained by throwing the fingers up a short distance at least.

Formerly, fingers were raised high or even kept up continually in order to strike the keys more forcibly and so produce

louder tones. It has been discovered, however, that all the added power that is desired may be gained by much less strenuous means, especially by forearm rotation and the use of arm-weight. These latter factors involve relaxation of the muscles instead of the hard muscular work which one has to exert in order to pull each finger up to its greatest height.

## A Study Sequence

Aside from using one of the graded series, like that of Mathews', what study books would you give and in what order would you give them to a student of ordinary or average capabilities? —Mrs. F. R. E.

There are many standard and modern books of studies which may be arranged in progressive order and varied with different pupils. An example of such a study sequence, through grade VI, is as follows:

Grade

<i>Tunes for Tiny Tots</i> , Williams (preliminary) .....	I
<i>Two and Twenty Little Studies</i> , Helen L. Cramm .....	I
<i>Twelve Piano Etudes for Young Students</i> , Bilbro .....	II-III
<i>Facile Fingers</i> , Op. 60, Lemont....	III-IV
<i>Eclectic Piano Studies</i> , Heinze... <i>Studies in Musicianship</i> , Bk. I, Heller-Philipp .....	IV-V
While the above somewhat overlap, so much the better for thoroughness!	IV-VI

For pure technical exercises to accompany the above studies, I may cite the following books:

*Technic for Beginners on the Pianoforte*, A. P. Risher.

*Preparatory Exercises*, Op. 16A, A. Schmitt.

*60 Progressive Exercises*, A. Pischina. *Mastering the Scales and Arpeggios*, James Francis Cooke.

## The Treatment of Mistakes

In an article by Sidney Silber in THE ETUDE of February, 1930, are these words: "Many years ago the type of teacher whose method consisted in keeping watch only over obvious mistakes was quite rampant. As soon as such a mistake occurred, the teacher literally pounced down on the pupil. This method never brought any beneficial results."

I am afraid that I cannot see the point. Does this mean that pupils should not be compelled to perform accurately, or that the teacher should exercise some magic contortions of the face or inflexions of the voice to induce the pupil to be extremely anxious to avoid these errors? —W. M. L.

The article in question is a plea for positive, rather than negative, methods, for telling the pupil what to do, rather than what not to do. Your quotation contains no suggestion that mistakes should be overlooked; but it is urged that such mistakes should not monopolize the lesson period. The teacher, in other words, should not pose merely as a detective, occupied in arresting the pupil for any musical crime, however petty, but should rather act as guide to assist the pupil along the right path.

(Continued on page 62)

# A Master Lesson

## On The Impromptu In A Flat, Opus 29, Of Chopin

### By WALTER SPRY

THE IMPROMPTU is a style of composition rather than a *form*, and it is the outcome of that period of music when improvisation was a highly cultivated art. Beginning with Schubert we have some imperishable works for the pianoforte called impromptus; and the fact that Schubert was the connecting link between the classical and romantic writers of piano music makes it interesting to note that he treated the piano from the standpoint of both performer and poet. His many impromptus form an important epoch and are worthy of study by the amateur and the artist. Although we have few so-called impromptus from other composers of Schubert's period, there have been writers which we might say are lesser lights of modern times who have given us very useful study pieces as, for example, Hugo Reinhold's *Impromptu in C sharp minor*.

Probably the highest achievement in the list of impromptus after Schubert and quite their equal are those of Chopin. Of this composer the most popular pieces in this form, are the *Impromptus*, Op. 29 and Op. 36, and the *Fantaisie—Impromptu*, Op. 66. They all express that exquisite style which was unique with Chopin or, as Liszt said when listening to Chopin, incomparable.

#### French-Polish Influence

UNIQUE as is Chopin's music, so was his career. Born near Warsaw, Poland in 1810, his father was a Frenchman, a language teacher, and his mother a Polish lady of quality. Does not Chopin's music express some of the characteristics of these two nations—patriotism, refinement, love of the dance and romance?

Chopin's musical education was directed almost entirely by one teacher, a first-class Austrian musician, by name, Elsner, who happened to reside in Warsaw. Elsner was director at the Opera but gave lessons in piano playing and brought young Chopin so far that he was a finished artist when he was twenty years old. In fact the teacher gave his pupil the permission to undertake a concert tour of the principal music centers of Europe. This Chopin did in 1829, visiting and playing in Berlin, Leipzig, Prague and Vienna. He was everywhere recognized as a pianist and composer of the highest order, and it was Robert Schumann who said: "Hats off, gentlemen! A genius!"

The Mecca of pianists at this time was Paris, and Chopin came to the French Capital to reside when he had finished his tour. At first, being unknown, he did not have the recognition that he had received in the other music centers; but it did not take long after he had played in some of the drawing rooms of the great and rich to become known. It was in this way that he had the opportunity to display and develop his talent for impromptu-playing.

#### A Composition of Many Aspects

THE *Impromptu in A flat*, Op. 29, is one of the most useful pieces of Chopin, both for the studio and the concert platform. It was written for and dedicated to the Countess Lobau as a wedding gift by her teacher, the great Chopin; and no doubt a hint thereby was given that, although the young lady was about to enter the blessed state of wedlock and have a husband to care for, she should not neglect her piano technic.

The arabesque-like figure of the *Impromptu*, as given out by the right hand, requires an agile and delicate finger technic, characteristic of Chopin's music. But this piece is not always understood, for it is generally taken either too fast or too heavily, thereby losing the impromptu or extemporary character. The marking, *Allegro assai, quasi presto*, does not mean simply *presto*, but *more like presto*. Try it at a tempo  $J = 152$  and then  $J = 132$  and see, even though you can play it at the faster tempo, if it is not more beautiful as an *Impromptu* at the more moderate tempo—and quite a bit easier.

#### Like a Breath of Wind

THE TOUCH should not be too legato of the binding sort; it must "trip along" on the surface of the keys. This touch was much used by the pianists of the early part of the 19th century, including Liszt, Chopin, Thalberg and others. In order to play the music of this kind, one must employ a touch that is between legato and staccato. Observe that the arm is quiet and poised, and have the activity of the fingers prominent. In this way one will sense just how high the fingers should be raised to acquire the right tempo and still not stiffen the arm.

Before taking up the left hand one should practice the right hand alone in this piece until the music is fairly well learned. I do not advise this plan always, but, if there are difficulties to be overcome, it is easier for the player to go right to the root of the trouble. Separate the different difficulties and conquer them one by one. For example, study in this piece the first four measures of the right hand, repeating them six times slowly, and see how they differ as a phrase from the following groups of four measures, throughout the first part of the composition. In this way, the student may begin at once to memorize. I would ask you to notice that the mordent at the beginning of the piece be played *before* the beat, contrary to the custom of the classics, in which it is always played *on* the beat.

#### Separate Left Hand Practice

THE LEFT hand should also be studied separately; and a sidewise movement of the wrist is required, especially for small hands. Notice how important it is to know thoroughly the left hand in the third and fourth measures of the third phrase, or the eleventh and twelfth measures of the piece.

An important element necessary to give grace and charm to this part of the piece (the first part) is the *rubato*. How often do the sentimentalists distort the beautiful music of Chopin; and yet, if we do not use this characteristic feature of Chopin, the flavor of the romanticist is lacking. The question is asked: "How can one know how much *accelerando* and *ritardando* to use in the *rubato*." To this I answer, experience and good taste will be acquired by the pupil if he or she makes an exhaustive study of the works of Chopin. Of course the technical facility of the pupil must always be taken into consideration, and the tempo should not be hastened beyond the possibilities of the player. By tightening up the touch, however, it is remarkable how much easier this music will be. Reverting to the *rubato*, I explain this sometimes to my pupils by drawing an undulating line

on the blackboard to show what is meant by the rise and fall in the tempo of the phrase.

In the second or middle part of the *Impromptu* marked *sostenuto*, or *sustained* we have a contrasting mood, and it may be taken a trifle more slowly than the tempo of the first and last parts. The composer probably wished to depict his regret or sorrow on losing a favorite pupil, Countess Lobau. However this may be, the music is of a soulful character, and gives the performer the opportunity to show a singing tone on the pianoforte. It is necessary in this *sostenuto* to apply the binding legato touch, except, of course, in the embellishments of passage-like character. These should be played as already indicated with a light and non-legato touch. Artists vary in their interpretation of embellishments of this character, and still we can have definite ideas about such things. In the eleventh measure of the *Sostenuto* we have such an example, for there are several ways to divide these grace notes, many of which would be quite correct. One interpretation would be as follows:

Ex. 1



In the fourteenth measure, one may begin the embellishment on the last half of the third beat taking the highest note on the fourth beat as indicated in the music. In the twenty-eighth and twenty-ninth measures, it is well to broaden the phrase, being very deliberate, and play the trills as follows:

Ex. 2



A story is told of Anton Rubinstein regarding an incident which occurred when he visited this country in 1872. He played some two-piano music with William Mason, at that time a leading pianist and teacher in New York City. At the rehearsal Rubinstein played a certain embellishment contrary to the orthodox interpretation.

Mr. Mason called Rubinstein's attention to the interpretation as given in a text-book so that they might agree in their playing. Rubinstein's reply was, "The devil take your text book! I play it according to my own taste."

And so it is with other great artists. They sometimes vary from the text-books. Students of tender years should first, however, know their text books, allowing individual taste to assert itself later.

At the end of the *Sostenuto* part of the *Impromptu* be careful to observe the *ritenuto* mark in the measure with the trills. It is just such slackening of the tempo that gives response, yes, even charm, to Chopin's music.

Just recently I received a letter from a pupil who recalled her first lesson with me. To quote exactly: "Concerning my first lesson with you, when you asked me what Chopin I had studied, my answer is not important. But your advice to me was to learn it all." You will say this is a rather large order, and I am aware it is; but I felt, with a pupil who was both advanced and talented, her knowledge of the greatest of all piano writers was so meager that I must create an impression and show her how lacking she was in her repertoire.

It was Professor Leschetizky who broadened my vision to the wonderful tonal colors of the Chopin music, and, after all, a player who has variety of tone is the one who interests his audience most.

(Continued on page 65)



WALTER SPRY

A picturesque idealization. Grade 4.

**Molto moderato***Tenderly and with longing.***MESA FLOWER**

AN INDIAN REVERIE

FRANCESCO B. DE LEONE

*mf espressivo*

*con due pedale*

*dolce.* *rit. e dim.* *dolcissimo* *p* *pp* *l.h. pp* *l.h. np*

*dim. e rit.* *Fine pp* *mf lusingando*

*dolce.* *rit.* *mf a tempo*

*dolce.* *mf* *dolce.*

*rit.* *mf lusingando* *a tempo* *dolcissimo* *rit. e dim. D.C.*

A graceful number. Modern  
in inspiration. Grade 4.

## VALSE LYRIQUE

ED. POLDINI, Op. 79, No. 1

Lento

*dolce e cantabile**Ped. simile*

Sheet music for 'MOSLEM' by Hans Protiwinsky, featuring four staves of musical notation. The music is in 2/4 time, with a key signature of one flat. The first staff begins with a dynamic of *cresc.* The second staff includes dynamics *p*, *mf*, *poco accel.*, *rall.*, and *ta tempo*. The third staff features *Più vivo*, *p meno*, *molto rallentando*, and *a tempo dolce*. The fourth staff includes *più lento*, *pp*, *più vivo*, and a measure with a bracket labeled '8'. The music concludes with a final dynamic of *pp*.

**MOSLEM**  
ORIENTAL DANCE

Very characteristic. Grade 3.

HANS PROTIWINSKY

Larghetto M. M.  $\text{♩} = 92$

Sheet music for 'MOSLEM' by Hans Protiwinsky, featuring three staves of musical notation. The first staff is in common time (C) with a dynamic of *mf*, and includes a performance instruction *sempre staccato*. The second staff is in common time (C) with a dynamic of *poco rit.* and includes a dynamic of *sffz*. The third staff is in common time (C) with a dynamic of *p* and includes a dynamic of *pp*. The music concludes with a section labeled *Fine* and *D. C. al Fine*.

## A LANDSCAPE

In the style of an *Improvisation*. Grade 4.

MANA-ZUCCA, Op. 108

Andante

*a tempo*

*Tempo I.*

A Good Study in Sharps.

Grade 3

## DANCE OF THE LITTLE GIRLS

NIELS W. GADE

Allegro grazioso M. M.  $\text{♩} = 72$

A graceful *serenade*. Grade 4.'NEATH THE BALCONY  
from "LOVE DREAMS"

ARTHUR NEVIN, Op. 11, No. 3

Con moto semplice M.M.  $\text{♩} = 76$

## THE JOLLY PHANTOM

WILLIAM BAINES

To be played in humorous style. Grade 3.

Misterioso

# DANCE OF THE MANIKINS

Note:- *Tempo indication* below is the speed at which I play the composition -  
But the dance is equally effective at a somewhat slower tempo. *G.T.D.* Grade 3½.

In light and joyous mood M.M.  $\text{d}=160$

## GROVER TILDEN DAVIS

In light and joyous mood M. M. = 160

\* From here go back to § and play to *Fine*; then play Trio.

## MASTER PIECES BY GREAT WRITERS

## SYLPHIDEN

See Dr. Cooke's travelogue "Music in Denmark" on another page of this issue.

A representative number by Gade, displaying the Mendelssohn influence found occasionally in the works of this composer. Grade 3½.

**Allegro grazioso** M. M.  $\text{♩} = 72$

NIELS W. GADE



The image shows a page of sheet music for piano, featuring five staves of musical notation. The music is in 2/4 time and consists of measures 1 through 132. The notation includes various dynamics such as *p*, *f*, *acc.*, *poco riten.*, *dim.*, *smors.*, and *cresc.*. Articulations are marked with dots and dashes. Measure 132 is followed by a repeat sign and the instruction "Last time to Coda". Measure 133 begins with "First time to page 37". The Coda starts at measure 137 with the instruction "CODA". Other markings include "sotto voce", "pp", and "calando". The music is highly rhythmic, with many eighth and sixteenth note patterns.

*sostenuto*

1 3

*f*

2 3 4

3 4 5 4 3 2 1 5 4 3 2 1 5 1

2 3 4 5 4 3 2 1 5 4 3 2 1 5 1

4 3 2 1 5 4 3 2 1 5 4 3 2 1 5 1

*p ritenuto*

ten.

1 2 3 4 5 4 3 2 1 5 4 3 2 1 5 4 5

1 2 3 4 5 4 3 2 1 5 4 3 2 1 5 4 5

3 4 2 1 5 4 3 2 1 5 4 3 2 1 5 4 5

1 2 3 4 5 4 3 2 1 5 4 3 2 1 5 4 5

1 2 3 4 5 4 3 2 1 5 4 3 2 1 5 4 5

1 2 3 4 5 4 3 2 1 5 4 3 2 1 5 4 5

*f*

*p*

13

*f cresc.*

*sf ff*

12 1

2 3 4 5 4 3 2 1 5 4 3 2 1 5 4 5

1 2 3 4 5 4 3 2 1 5 4 3 2 1 5 4 5

*mezza voce*

1 2 3 4 5 4 3 2 1 5 4 3 2 1 5 4 5

1 2 3 4 5 4 3 2 1 5 4 3 2 1 5 4 5

1 2 3 4 5 4 3 2 1 5 4 3 2 1 5 4 5

1 2 3 4 5 4 3 2 1 5 4 3 2 1 5 4 5

*dolciss.*

15

5 1

*con forza*

3 4 2 1 5 4 3 2 1 5 4 3 2 1 5 4 5

1 2 3 4 5 4 3 2 1 5 4 3 2 1 5 4 5

*mezza voce*

1 2 3 4 5 4 3 2 1 5 4 3 2 1 5 4 5

1 2 3 4 5 4 3 2 1 5 4 3 2 1 5 4 5

1 2 3 4 5 4 3 2 1 5 4 3 2 1 5 4 5

1 2 3 4 5 4 3 2 1 5 4 3 2 1 5 4 5

*cresc.*

17

*sfz*

*f*

23 3424 43

*mit.*

*D. C.*

## OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

## MY HEART IS LIKE A SINGING BIRD

CHRISTINA GEORGINA ROSSETTI

CHARLES GILBERT SPROSS

With spirit

My heart is like a singing bird Whose

nest is in a wa-tered shoot, My heart is like an apple-tree whose boughs are bent with thick-est fruit; My

heart it is like a rain-bow shell That pad-dles in a hal-cyon sea. My heart is glad-der than all these, Be-cause the birthday of my life is

work in gold and sil-ver grapes, In leaves and sil-ver fleurs-de-lys, Be-cause the birthday of my life is

cause, Be-cause, Be-cause my love is come to me. Raise me a dais of silk and down,

come, Is come, My

Hang it with vair and pur-ple dyes, Carve it in doves, and pom-e-gran-ates, And pea-cocks with a hun-dred eyes.

love is come to me.

**CODA**

## I DUNNO!

JOHN BARNES WELLS

Vivace

Allegro capriccioso

I some-times think I'd rath-er crow And be a roost-er, than to roost And  
 be a crow. But I dun - no. A roost-er he can roost al-so, Which don't seem fair when crows can't crow, Which  
 may help some. Still, I dun - no. Crows should be glad of one thing  
 though, No - bod - y thinks of eat - ing crow, While roost - ers they are good e - nough For an - y one, un -  
 less they're tough. There're lots of tough old roost-ers tho', And an - y - way a crow can't crow; So  
 meb - by roost-ers stand more show. It looks that way. But I dun - no!

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## MIGHTY LAK' A ROSE

ETHELBERT NEVIN  
Arr. by Neil Thorpe

Violin

Piano

*p con sordino*

*cantando*

## SIEGFRIED'S FUNERAL MARCH

FROM "GÖTTERDÄMMERUNG"

TWILIGHT OF THE GODS

SECONDO

With solemnity

R. WAGNER

ff

dim.

cresc.

molto cresc.

Con express.

pp

più p

f

fff

p 3 3 3

cresc.

ff

ff

dim.

p 3 3 3

f

## SIEGFRIED'S FUNERAL MARCH

FROM "GÖTTERDÄMMERUNG"  
TWILIGHT OF THE GODS

PRIMO

R. WAGNER

With solemnity

The musical score consists of 12 staves of music for orchestra. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into sections by dashed horizontal lines. The first section starts with a forte dynamic (ff) and a 'dim.' dynamic. The second section begins with a 'cresc.' dynamic, followed by a 'molto cresc.' dynamic, a 'ff' dynamic, and a 'dim.' dynamic. The third section starts with a 'pp' dynamic, followed by an 'f' dynamic, and a 'fff' dynamic. The fourth section starts with a 'dim.' dynamic, followed by a 'p' dynamic. The fifth section starts with a 'cresc.' dynamic. The sixth section starts with a 'dim.' dynamic, followed by a 'p' dynamic. The seventh section starts with a 'f' dynamic. The eighth section starts with a 'p' dynamic. The ninth section starts with a 'f' dynamic. The score includes various dynamics, articulations, and performance instructions such as 'Con espress.' and 'With solemnity'.

## SECONDO

## MILITARY MARCH

Just like a Military March. Grade 2

Con moto M.M.  $\text{d} = 120$ 

## SECONDO

ERNEST BÜCHER

\* From here go back to the beginning of *Trio* and play to *Fine of Trio*; then go back to  $\frac{5}{8}$  and play to *Fine*  
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## PRIMO

TRIMO

*a tempo*

3 3 3 3 3 3 cresc. 3 sff 3 ff = pp < poco rit > p

cresc. sf = p f p f p f p ff sf-pp pp

## MILITARY MARCH

## PRIMO

# ERNEST BÜCHER

Con moto M.M.  $\sigma = 120$

\*From here go back to the beginning of *Trio* and play to *Fins of Trio*; then go back to **S** and play to *Fins*.

## MARCH OF THE ARCHERS

MONTAGUE EWING

Arr. by E. A. Barrell, Jr.

Tempo di Marcia pomposa M. M.  $\text{d}=108$ 

Cornopean 8'

Manuals {

Sw. *mf* r. h. 3 *non legato* 2 1 3 cresc. Gt. *f* *ben marcato*  
L. h. 3 3 2 1 2 3

Pedal {

Sw. *mf*  
Gt. to Ped. off

Sw.

Gt. *f* *tr* *f*

poco rit. *ff* a tempo Gt. to Ped.

Gt. or Ch. Soft 8' *mp* Fine  
Sw. Cornopean 3 2 1 2

1 > > > 2 D. C.  
Gt. rit.

## DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

\*  
LITTLE ELVES FROM FAIRYLAND

In lyric style. Grade 1½.

Giocoso M.M. ♩ = 63

WALLACE A. JOHNSON

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## FLOATING ALONG

Let's shut our eyes  
 And sail thro' skies  
 To our Dreamland of Play,  
 Where flowers are trees  
 And little pools seas  
 Where we can float all day.

The lines from staff to staff indicate the leading of the melody from hand to hand. Grade 1½.

In Waltz tempo M.M. ♩ = 144

ORA HART WEDDLE

For Educational Study Notes, see Junior Etude Department

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## LITTLE ATTIC OF DREAMS

THE ETUDE

FRANK H. GREY

In slow waltz time M. M.  $\text{d} = 63$ 

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In classic style. Grade 2 $\frac{1}{2}$ .MENUETTO  
MOODS, No. 2

EDWARD SHIPPEN BARNES

Tempo di Menuetto M. M.  $\text{d} = 108$ 

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Grade 2½.

## SPINNING TOPS

LEO OEHMLER, Op. 348, No. 3

Key of D minor. The top tells its own story by spinning; also a study for preparation in the trill and runs.

Allegro con brio M. M.  $\text{d} = 72$ 

F major. Melody with runs in related Major Key.

## ARRIVAL OF THE BROWNIES

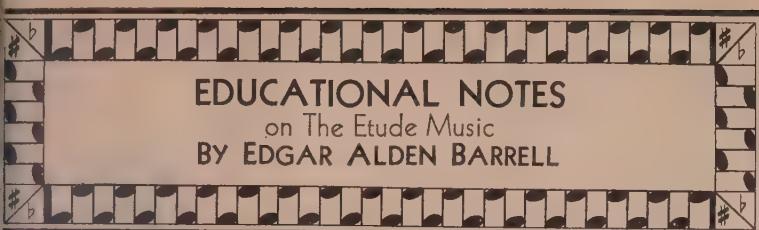
GALOP

For Rhythmic Orchestra

BERT R. ANTHONY, Op. 21, No 3

Vivace M. M.  $\text{d} = 126$ 

Triangle  
Tambourine  
Whip- Lash  
Sand Blocks  
Cymbals  
Drum



Impromptu, Op. 29, by F. Chopin.  
We refer you to the master lesson which appears elsewhere in this issue. The value of these songs, prepared as they are by noted musicians, single appointment with whom would cost from \$3 to fifty dollars, cannot be overestimated.

March of the Archers, by Montague Ewing.

This pompous march opens with a brief horn I, descriptive of the coming to attention of the company of archers. Inasmuch as horns of this type implied cannot play in a smoothly concerted fashion, this passage should be performed with a trifle choppily. If your Swell organ does not contain a cornopean, substitute any strong reed at 8' reed, such as the oboe. When we use the latter term we do not have reference to the known as the "orchestral oboe."

The middle section of the march gives you a chance to show what you can do in the way of variation. Be sure to make the sixteenth notes sixteen for the best effect in your audience. Mr. Ewing is an English composer whose usefulness, ample technic and concise method presentation of material have pleased teachers and pupils the world over. Pronounce his name Ewing.

The Jolly Phantom, by William Baines. Do any of the spooks of your acquaintance give you a sense of humor? Those we have met look it entirely—and thus it is a pleasure to be produced by Mr. Baines to such a jolly phantom whose antics fill us with delight instead of terror.

After the first two measures, played softly and with an air of mystery, there occurs a sudden "fizz." To us this suggests a sudden gust of wind, to be followed quickly by a second in the path which arrives the phantom in our midst, continuing to employ our imagination, we picture the unsubstantial guest commencing a dance—not a graceful dance, but a dance all the time. This becomes particularly animated as we reach measures thirteen and fourteen. Here play the grace notes rapidly, and accent well the notes to which they lead.

In the second section of the piece the alternation of *staccato* and *legato* should be observed. Mr. Baines lives in Roslindale, Massachusetts, and has composed extensively and with exceptional success.

Sylphiden, by Niels W. Gade.

The title is German and means "The Sylphs." Gade's name is pronounced "Gal-de." Niels Wilhelm Gade was born in Copenhagen, Denmark, in 1817 and died in that city in 1890. After years of distinguished musical activity in his own country, he went to Leipzig, where he became intimately acquainted with Mendelssohn and Schumann. When the former was forced to absent himself for a time from the city, Gade conducted the Gewandhaus concerts in his stead, and upon the death of Mendelssohn in 1847 he became his successor at the Gewandhaus. His compositions, from about 1840 on, disclosed the imaginative flights of real genius and made him famous. Among them are symphonies, cantatas, chamber music, and an opera. His music is not strongly nationalistic, however, as is the work of later Scandinavian composers; and yet it is enough of this quality to cause Gade to be called the founder of the Scandinavian school. The present composition is as agile and graceful as its title. The arpeggios in the first and last sections will cause you considerable anxiety unless you finger them precisely as indicated. Measure three the quarter notes, each slurred in an eighth, must be accented. Make the section in B major stand out in sharp relief. Its theme, made up of a series of descending half steps, is quite in contrast to the widely spaced principal theme of the piece.

Dance of the Little Girls, by Niels W. Gade.

For a brief biography of this composer, see the remarks under *Sylphiden*. There are three attractive, flowing themes in his dance, and they are in the keys of E major, B major and A major. The *staccato* work in the B major section is splendid practice in relaxation.

Although marked *allegro*, the tempo must not be too rapid. Let us not leave the little girls completely breathless at the end! Play with the same lightness and good humor as for most pieces.

It may be that you are inclined to shun compositions written in sharp keys, such as this. Do not coddle yourself to this extent. Sharp keys are no harder than flat keys. 'Tis only sinking makes them so.

Siegfried's Funeral March, by Richard Wagner.

Here is a superb four-hand arrangement of one of the finest bits of music ever conceived in the brain of the "master of Bayreuth." If you know your Wagner you will recall that it is in the music-drama, "Götterdämmerung" ("The Twilight of the Gods"), that Siegfried died. This is the last part of the tetralogy known as "The Ring of the Nibelungs."

In the first scene of Act III as Siegfried is

including the account of his quest for the beautiful Brünnhilde, Hagen suddenly plunges his spear into the back of Siegfried, killing him.

The funeral march which follows is in the nature of a farewell to this last descendant of the gods. The drama of its themes will not fail to move you.

The *Secondo* player—as is seldom the case—has a more difficult part than the *Primo* player.

Valse Lyrique, by Eduard Poldini.

Here is a slow waltz with pleasant, "singing" themes. Upon the recurrence of the first, M. Poldini has sub-added a counterpoint, and the duet effect thus produced seems particularly happy. A little later the principal theme appears *underneath* the counterpoint for six measures, commencing at the words *sempre tranquillo*. The excellent coda utilizes material of both themes. Play throughout in smooth style. A brief biography of this eminent Hungarian composer, who now lives in Switzerland, appeared in the recent "Hungarian Issue" of our magazine.

Moslem, by H. Protivinsky.

Mr. Protivinsky, one of the outstanding Viennese piano composers of the day, has accomplished much in this very brief number. His characteristic themes transport us in the twinkling of an eye to the Orient. The chief quality of Eastern music is probably monotony, which has been preserved in this instance by the type of accompaniment chosen for section one. Make the tempo as unvarying as the beats of the metronome. The right hand part, playing the melody, contains no difficulties.

In the second section the use of double notes—more exactly fourths—adds still another clever touch.

A Landscape, by Mana-Zucca.

The present composition, cast in the tonality of A minor and containing many effective Neapolitan sixth chords, appeals to us as one of the finest technical pieces written by Mana-Zucca for some time. Notice how varied is the rhythm. Notice also the many excellent passing notes—accented and non-accented. Throughout play in restrained fashion. Strive for mellow tone, to express the soft colorings of this particular landscape. We think it is an autumn landscape that Madame Mana-Zucca is describing.

Use this number as a study in phrasing.

The coda, comprising the last ten measures, is telling. There is no extraneous material in *A Landscape* any more than in Mendelssohn's lovely *Songs without Words*.

My Heart is Like a Singing Bird, by Charles Gilbert Spross.

This new inspiration from the pen of one of the finest of American song writers is admirable for recital or teaching. The sixteenth notes should be taken lightly—"trippingly," as Hamlet would say.

A brief sketch of Mr. Spross' career was given in these Notes recently. His home is in Poughkeepsie, New York. You will be interested to learn that he has just completed a new cantata for Easter tide, called "The Last Words of Christ."

Military March, by Ernst Bücher

Such a straightforward and melodic march will be liked by every pianist. Its simplicity makes superfluous any educational comment. Play with swinging march rhythm, accenting each first beat with more than customary force.

If you play for school marching here is exactly the material required.

Neath the Balcony, by Arthur Nevin.

Arthur Nevin is the brother of Ethelbert Nevin and composer of many fine songs and piano pieces, as well as of the opera "Pöia" which ranks high in the annals of American operatic composition. He was born in Edgeworth, Pennsylvania, in 1871, and trained in Boston and Berlin under prominent teachers. For a detailed discussion of his life and work see the book, "American Opera and Its Composers," by Edward Ellsworth Hinshel.

This piece is from the suite, "Love Dreams." It is in triple time and is essentially melodic. The *staccato* accompaniment must be kept subdued.

I Dunno!, by John Barnes Wells.

Mr. Wells, who lives in New York City and who is acknowledged one of the leading composers of encore songs in this country, outdid himself in *I Dunno!* Study the poem: recreate in your interpretation its superb humor. In case you do not realize it, "dunno" is a colloquial contraction of the words "do not know." The variations of tempo are all carefully shown by the composer.

Mighty Lak' a Rose, by Ethelbert Nevin.

Violinists now have an opportunity to play this wonderful melody in an arrangement by Neil Thorpe. For remarks on Nevin and the present piece, see these columns in recent issues. Naturally the use of the muted adds an almost ethereal quality to *Mighty Lak' a Rose*. Choose a very slow tempo and stick to it. In the final measure a thorough-going retard must be observed.

(Continued on page 76)

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Edited for January by  
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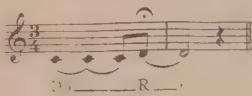


## How to Sing Articulately

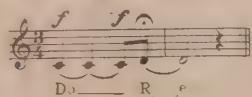
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### PART II

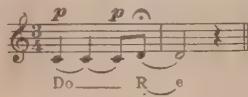
In practicing it will at first be advisable for a while to dwell on the consonant longer than the rhythm demands, in fact make a real pause on the note on which you sing the consonant.



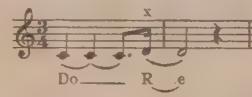
And spend the same amount of strength—physical and mental—on the consonant as you do on the vowel. If the phrase is to be sung forte, sing the consonant forte too:



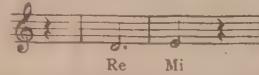
If piano, sing the consonant piano too:



By and by, when you have acquired the way and habit of actually singing (and dwelling on) the consonant as if it were a vowel, you may take off a smaller proportion from the note, say a sixteenth note:



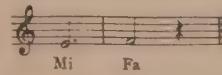
For the present, however, we leave it at a quarter note and proceed to the second phrase in our scale



Following Rule I we take away the time for the singing of the R from the quarter rest of the preceding measure and sing



In the next phrase we have to do with a consonant that cannot be sung, that is, the musically mute F in Fa.



But as long as there is sound, even if that sound be not musically definable, there will be no interruption. Treat that consonant F, therefore, as if it were a liquid

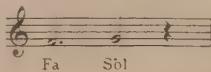
one and make it sound for the full time of an eighth note.



I repeat you cannot actually sing the consonant F, as the fact of its being, in the foregoing example, placed beneath the note F, would seem to demand of you; but it simplifies matters to place in all following examples and exercises the mute consonants beneath the note on which they would have to be sung were they "liquid," that is, singable.

And here let me say something about those sharp, strong consonants like F—P—K—T—S. All these, in contrast to the soft ones, like B—D—G, must be followed, as it were, by something like an aspiration. The preparation, with the lips, for the B is the same as that for the P, the preparation, with the tip of the tongue, for the D and G the same as that for the T and K. It is the propelling power of the aspiration which makes the B a P, the D a T, the G a K. This, however, refers to the pronunciation of English, French and German only. In the Italian the vowel follows even a sharp consonant immediately, that is, without any aspiration whatever. To pronounce the p in the Italian "poco" as you would in the English "power" would be just as wrong as pronouncing the p in "power" like that in "poco."

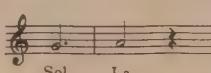
Now we proceed with our scale



Here we have one liquid and two mute consonants:

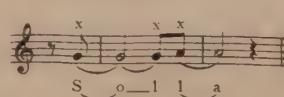


In the next phrase we have to join two

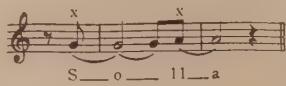


syllables of which the first ends and the second commences with a liquid consonant.

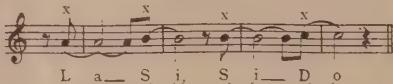
Keeping up the principle, this should, in a slow tempo, be sung



but later on, when you have acquired the practice of singing the consonants in their right place, both I's may, particularly in quick time, be sung on the note to which you are going:

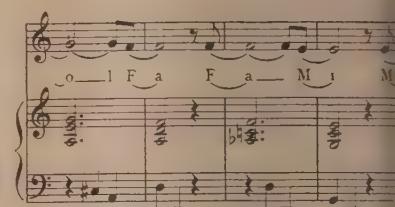
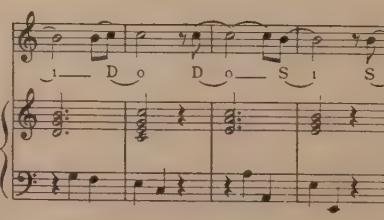
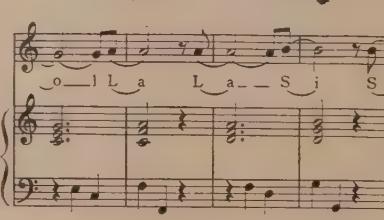
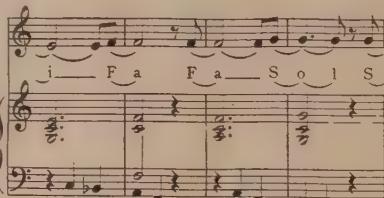


The rest of the scale is easy



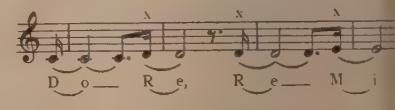
In preparing the consonant D in Do keep the tip of your tongue firmly, closely pressed against the upper teeth for the full time of the eighth note, that is, until it is time for the sounding of the vowel.

Let us now sing the whole scale, phrase by phrase



and so on up to the octave from the beginning and then back down the scale to the note of beginning.

After some practice you may sing this same exercise but taking away from the note you leave (or from the rest) time equal to a sixteenth instead of an eighth note, thus:



and so on. And always, in practicing, make a point of accentuating or emphasizing the consonants.

(Taken, by permission, from a treatise entitled "Articulation in Singing," Copyright MCMXXVI, by the John Church Company.)

### A Few Things a Young Radio Vocalist Should Know

By MILDRED COOPER WATERMAN

THOUGH still in its infancy, the radio offers almost unlimited opportunities to the one who possesses the proper qualification. To many a one it has swung wide open the door to success.

Now, with the technic of the microphone so different from that of any other form of public entertainment ever before offered, it is needless to say that the young singer who wishes to enter this profession will forsake the usual beaten path to the concert platform or the operatic stage, will take stock of his or her talents, and will begin to prepare a "new bag of tricks." And, of these, the very first is to take stock and make certain that there are a genuine and unconquerable desire and determination to win, no matter what the odds.

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A fine young fellow came to one of our best conservatories this last summer. He had given up a promising business in a western town. He was bubbling over with pride in the teacher with whom he was to study. To hear him tell it, success was "just around the corner," and his future was secure.

Now what were the facts in the case. In order to help meet the financial stress, he had taken employment with a local firm; which created conditions leaving him not ten minutes of the morning for vocal practice. What wasted ambition and energy! He dreamed of the time when a few lessons from a famous teacher would place him in the forefront; whilst the ones who are really known in this field of art are spending from three to six hours in study and practice. Like in all other worth while endeavors, success in the radio world is won by a bit of inspiration and a deal of perspiration.

The director of one of our largest radio stations tells how "The first thing for which an earnest student of broadcasting will strive is Tone Quality. The tone must be pure and colorful." Emma Thursby, one of the greatest singers and teachers of singing that America has produced, always said that "One's vocal scale should be like a string of selected pearls." And, "To sing beautifully, one must think beautifully; for, after all, the voice is but a reflection of the inner self." Nor must it be forgotten that the habit of beautiful thinking is not acquired by the mere desire to do so.

The next step for consideration is individuality, or the choice of a definite field in which to work. Will you cultivate opera, the art song, the ballad, or jazz? This is a day of specialization, and the first question of a radio manager is, "What type of songs do you sing?" He is not interested in whether a singer has graduated from a renowned conservatory or has studied with a famous teacher. A diploma is a good thing of its kind; but usually it signifies that its holder has done the minimum of work required; while at the same time the singer's study is never "finished."

Success will depend upon the individual art of the applicant and upon his or her ability to present this attractively. Competition is strong; and each station is

striving to present the most attractive talent. So do represent something that is superlative in some particular type of art. Keep this in mind when selecting and building up a repertoire. Remember always that success in these days is won by knowing something about everything, and everything about something, and then knowing this something just a little bit better than anybody else.

In making application for an audition, bear in mind that the director is always looking for a new talent, and for this reason is glad to hear you. Also, if asked, he usually will tell the aspirant rather frankly how the voice has registered. If there is any promise of success, he will make a note for his card index. If a favorable impression has been made, he will communicate with you when needed.

The goal of all ambitious radio artists is to be on the chain programs relayed from New York. Now singers on high class commercial programs receive from fifty to seven hundred and fifty dollars a week. All of which means that they have "arrived." As a preparation for breaking into this line of engagements, it is advisable that the singer shall have done a great deal of work in the home town, so as to have developed a technic of delivery and an individuality of style which come only with much actual experience. Experienced artists a-plenty are seeking engagements; so that there is slight chance for the tyro.

As a last few words, give careful thought to studio deportment. Have no delusions as to the superiority of your own voice over that of the one to whom you are listening. Only the one "listening in" knows the sort of "reception" furnished by your particular quality of voice. The "mike" is not gracious to all. The voice which sounds deficient to the open ear may be just the one best adapted for radio transmission, and vice versa.

Finally, be gracious to fellow artists. The director puts a real value upon this qualification, as associations in the studio are very intimate. The one who can be both "big" and loyal is the one wanted, and this means not alone loyal to the "other fellow" but also loyal to yourself and to your art.

### The Singer's Cramp

By H. EDMUND ELVERSON

It is not at all unusual for untrained, or badly trained, singers to complain of the throat aching after a short while of singing.

Now this can come from but one cause—an overstraining of the voice producing muscles, which, as in talking, should operate almost involuntarily. This strain may be brought about by the singer being physically tired, a condition in which no one should attempt to sing; or, as is usually the case, it is caused by the singer using, perhaps unconsciously, physical force in the production of tone.

Persistent practice of a very simple exercise will correct all of this trouble.

First take an easy, deep breath; and then, through an opening of the lips that will not more than admit the lead of a

pencil, allow this breath to "spin slowly out," not attempting to see how long it will take but watching diligently that it moves slowly. This, repeated a few times with the body thoroughly relaxed, will place all the breathing muscles in a restful and well controlled condition.

Now vocalize a short phrase of a song, with this same slowly spinning breath and the same relaxed muscles. Repeat this two or three times, and then sing the words with the same method. Gradually work this into an entire song; and the difficulty will be finally corrected. Be very careful not to practice too long at one time. Fifteen minutes of this practice is enough at any one time and very probably too much at first.

"The diction of singers requires far more attention than it gets. The very fact that the words of songs are printed on programs, and that they have to be followed so closely by many of the audience, appears to me a confession of failure on the part of the singer. The song is music and words. If the words cannot clearly be heard, the task has been only half accomplished. The diction should be so good as to make printed words superfluous. In the case of foreign languages and translations, there is an argument in favor of their retention; in the case of English songs sung by English singers there is no such argument, provided the singer can articulate properly." —D. C. PARKER.

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# THE ORGANIST'S ETUDE

Edited for January by  
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself



## Training Boys' Voices

The Essential Point

By F. LESLIE CALVER

MANY excellent treatises on the subject of choir training have been, and will, no doubt, continue to be, published. Some of these writings, by undoubted masters, are most complete. There can be no doubt that the young aspirant who carefully and patiently follows out the advice therein given will attain good results.

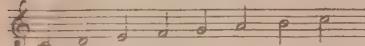
Unfortunately, however, these books are often so replete with good things that the student cannot see the forest for the trees. There is a great danger that he will miss what is, after all, the main point.

I refer to the difficulty common to the training of all voices except the true bass—the treatment and management of the "break." It is useless attempting to train boys' voices until this point is thoroughly understood.

It will be well to explain in a few simple words exactly what is meant.

If a boy be asked to sing up the scale of, say, C, thus:

Ex. 1



it will be noticed that, somewhere about G or A, he makes a natural change of tone. The first note, C, is always more or less robust; but, when he reaches G or A, his voice becomes thinner and, in the case of an untrained boy, decidedly weaker, unless it is obviously forced.

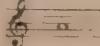
This illustrates the transition from the so-called "chest" register to the "head" register. The boy naturally begins his upward scale passage in the "chest" register (sometimes called the "thick" register). But before he can finish singing this simple scale he must perform a change into the higher or "head" register (sometimes called the "thin" register).

The point at which this change occurs is called the "break," and it is vital for all who wish to train boys' voices to understand its management. The ideal voice is that in which it is impossible for the average listener to detect exactly where the "break" occurs. The transition from the one register to the other must be cleverly disguised. This is the problem which confronts the young choirmaster.

How, then, shall he set about it?

First and foremost the student must understand that no boy must ever be allowed to force his "chest" register up beyond its natural limit. A boy whose middle A:

Ex. 2



for instance, sounds weak, should never be worried to sing such a note loudly. These transitional notes must be treated with great care and developed gradually. Other-

wise forcing the "chest" register up too far is inevitable, and a coarse, objectionable tone is the result—a tone which it is almost impossible subsequently to correct.

On the other hand—and this is one of the curiosities of voice training—so far from being harmful, it is positively beneficial for the boy to use his "head" register lower down the scale than he would naturally do if left to his own devices. For this reason, he should often be instructed to sing scales downwards. He then begins in the "head" register and maintains it right down to the lowest note sung. This is, in fact, the very thing necessary to effect the smooth junction of the two registers, and to conceal the point of transition. The "chest" register will develop itself. The "head" register will not.

In many cathedrals and collegiate choirs in England the boys are carefully taught to use the "head" register and the "head" register alone, the lower notes being gradually strengthened to serve for all purposes. The boy does not know it, but his "chest" register is neatly and carefully stored away for him for use later on, when his upper notes are going and he becomes useful for filling in a second treble or an alto part.

The advantages of the exclusive use of the "head" register are that, whatever happens, a sweet, pure tone is inevitable, and the voice is carefully preserved for as long as possible. The voices of boys who, on the other hand, force up the "chest" register beyond its natural limit, or can sing only in the "chest" register, are rauous, terribly limited in compass, and apt to break years before their due time. There is no satisfactory reason, however, why judicious use should not be made of some of the rich low "chest" notes in a boy's voice.

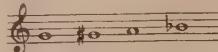
It will be found that the lower notes of a boy's "head" register are at first very weak, but he can gradually and patiently strengthen them by going over all the semitones of the gamut, starting with the upper middle part of the voice and proceeding downwards, holding each note at least twelve slow beats, beginning very softly, gradually swelling out and finally dying away. The choirmaster will probably have little difficulty in inventing a few appropriate, supporting chords.

These exercises should be sung, first of all, on the vowel *oo*, as used in the word *cool*, because, if this vowel be employed, the boy cannot sing the note in anything but the "head" register. Forcing is then impossible. Later, the more open vowel *o*, as used in the word *home*, should be utilized as this makes for a fuller and richer tone. Then the vowels *ah* and *aw* should be judiciously introduced. These two vowels tend to brighten the voice.

The four notes to which the greatest

attention must be devoted are G, G sharp, A and B flat:

Ex. 3



as, in all probability, it will be found that the natural "break" occurs somewhere hereabouts. On these four notes the vowel *oo* should be maintained longer than on any others.

Provided that the necessary attention is given to the middle notes, the boy's voice soon begins to develop both upwards and downwards with astonishing rapidity.

But the danger point—the "break"—must never be lost sight of until it is evident that the boy has lost all tendency to force his "chest" register too far upwards. To those who cry out for more "volume" in the boy's voice the choirmaster must meanwhile turn a deaf ear.

Whenever a boy is found to be forcing his voice there is only one thing to be done—some corrective middle notes must be forthwith sustained softly on the vowel *oo*. This vowel is, in fact, the choirmaster's ever-ready medicine chest for this particular ailment.

It may be added that, for the purposes of voice training, a pianoforte is infinitely superior to an organ, as the lighter instrument facilitates gradations of tone and is more easily controlled by the choirmaster who is thus better able to check his pupil's progress. If, however, the choirmaster is obliged to use an organ he should avoid employing all "reedy" stops when training boys, as they have a tendency to imitate the tone produced, which soon becomes objectionable.

Please observe that, in the possessive form of the word *pupil*, I have placed the apostrophe before the "s." This implies that there is only one pupil, whereas every choirmaster has not one, but probably at least a dozen. But I wish to emphasize the fact that, if proper results are to be arrived at, each boy should be given some individual attention. This plan, moreover, gives him confidence.

As the young choirmaster makes progress in training his boys to sing, he may very likely be told that, somehow or other, they seem to have better voices than formerly. Then he should rejoice. He need not be annoyed at the result of his own hard work being ascribed to nature. Every successful trainer of boys' voices has been told the same thing. There will always be self-appointed and, in most cases, well-meaning critics who simply cannot understand.

All that really matters is that the young choirmaster has done what he set out to do—successfully treated the troublesome "breaks" in his boys' voices and made

them imperceptible. Provided this has been accomplished, the rest will follow, if only he has a little imagination and uses it, as a matter of course. He will naturally set about developing the higher notes in his young charges' voices, giving them plenty of long, sustained notes to sing. Finally, there is no reason why nearly all the boys in his choir should not have a good fat register of two octaves, from B flat to B flat, with all coarse singing absolutely eliminated.

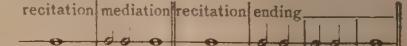
## Correct Usage In Anglican Chants

By EDWIN H. PIERCE

THE CHIEF difference between the former and the present style of Anglican chants is this. In that part of the chant known as the "reciting note" there is no longer any special syllable allowed to have a predominant accent or to be held longer than the others. The whole "recitation" is sung in exactly the same time and with exactly the same stress, in other words, as though it were being spoken by a good reader, without either hurrying or dragging. Then, on reaching the inflected part (the mediation or the ending), the notes are sung quickly enough to make no change in the *tempo* of the words in their relation to the previous words. The most common fault in evidence with organists and choirs is to hurry the recitation unduly and to slow up suddenly at the mediation and the ending.

For convenience and to avoid possible misunderstanding of the technical terms used, an outline is here given of the conventional form of an Anglican chant:

Ex. 1



It appears to consist of whole notes and half-notes, and to be divided into measures by bar-lines, but this appearance is deceptive and in this way a source of misunderstanding to the uninformed. As a fact, the bar-lines are only to aid in "pointing," that is, in placing the right syllable to the right note. Neither the bar-lines nor the length of the notes as written have any relation to time-counting.

The whole-notes of the recitation may be held as long as necessary for a dignified and eloquent rendering of the words, and if, in any case, the number of words is larger than usual, it is very bad form to hurry them because of a feeling that they must be got through with in the time represented by a whole-note. On the other hand, however, cases occur in which the "recitation" contains nothing but a single unimportant syllable. When this occurs, the note must not

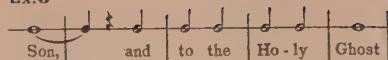
be held but be cut down to the duration of a half-note. The most common example of this is in the midst of the *Gloria Patri*:

Ex.2



Here the whole-note over "and" should be performed as a half-note. It is an excellent plan, by the way, to prolong slightly the preceding word in a case like this and to follow it by a brief rest before the shortened word "and"; this prevents a jerky sensation in the rhythm.

Ex.3



Speaking in general, the half-notes of the mediation and the ending should be light and rapid. Otherwise they will be slower than the words in the recitation, the whole-notes which terminate the mediation and the ending should be, of course, longer than the preceding half-notes, but it is not required that their value be mathematically exact. A chant should be thought of as a musical form of prose reading, not as a piece of measured music which the words must be distorted to fit.

## Hesse and His Organ Music

By STANLEY LUCAS

Not a few composers are ill-spoken of by players who really know little or nothing of them and their work but are always ready to express an opinion of the second-hand variety. Among these composers is Adolf Friedrich Hesse. Many, with a rooted idea that he is pedantic, dry-as-dust, hopelessly out-of-date, and the rest of it, have long since relegated him to the shelf for these reasons. As a fact, he is a good deal more interesting than is generally supposed. Certainly his music deserves to be more widely known and played than it is.

Hesse's most important compositions are for the organ and comprise preludes, fugues, fantasias and studies. But he wrote also an oratorio, "Tobias," six symphonies, overtures, cantatas, motets, one pianoforte concerto, one string quintet, two string quartets and pianoforte pieces. Yet, as is the case with Rheinberger, it is by

his organ music that he deserves to be and, one is optimistic enough to think, will be remembered.

Hesse's music, or the greater part of it, is almost as effective on a small as on a big organ; and this alone is a pretty sure indication of its merits. It is calculated to serve as a wholesome corrective to some too-prevalent features of modern organ-writing with its pianistic style, restless tonality and fidgety registration. It is just blunt, honest, straightforward music. Fine as is so much of the present-day output, there is still, or ought to be, ample room for music that was written at a time when the organ offered less scope for digital display and dazzling "coloring."

One of the choicest virtues of Hesse's music is that it seems to breathe a sort of good-natured homeliness; and this, too, is something for which we should be grateful in these days.—*The Musical Times*.

## An Unaccompanied Rehearsal

By ELDON H. ENDERS

AFTER all, the great object in a choir rehearsal is to develop a proper mastery of the vocal resources of the organization; for what music ever has surpassed that of massed human voices? What effect is more thrilling, even more heavenly, than suddenly to be able to drop the accompaniment and to have a fine passage of unaccompanied singing?

And so at almost every choir rehearsal there should be at least a short period of unaccompanied rehearsal. From this there are many benefits.

The conductor's entire attention can be, for the moment, given wholly to the voice production and choral effects.

Tone quality will be improved.

Voice blending may be given special attention.

Singers will gain confidence and learn to depend more upon their own ability.

The tendency to imitate the tone quality of the instrument will be minimized.

Each group will learn to listen to the accompanying parts, and the result will be a better balance of tone.

The conductor may go to various parts of the room to learn the results being obtained.

A general solidity in the attack as well as sustained tone will be developed.

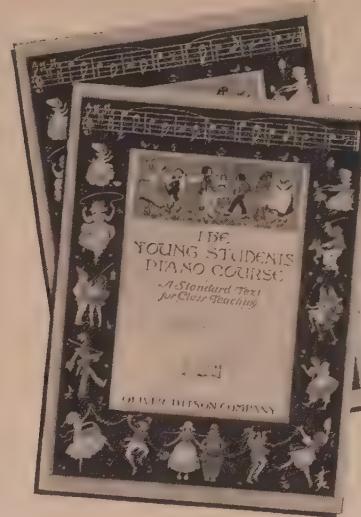
## The Important Hymn

THE musical basis of the service in the nonliturgical churches, at any rate, is the hymn—or ought to be. The anthems and the organ prelude and postlude, the offertory and the responses are the adornments of the service, but when the congregation sings—if it sings as it should—and is adequately and enthusiastically led from the organ, it joins in the worship. Because the hymn is the part of the service in which all worshipers unite many ministers consider it even more important than the sermon. All of which is sufficient reason why

every organist should be concerned with hymn singing and hymn playing—and likewise good hymn writing.

It is important that hymn writing should be encouraged, so that the present age may leave its classics in congregational worship music to those who will follow us. And it is just as necessary that the commercial output of clap-trap doggerel, with a so-called religious tinge that is merely the poorest sentimentalism, should be discouraged, which, by the way, is another aim of the society.—*The Diapason*.

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## Rehearsal Routine for School Orchestras

(Continued from page 23)

months than the *parrot-wise* method, often employed, will produce in many years.

One director of a successful school band teaches rhythm by a different procedure. He prepares a set of rhythmic exercises and has them mimeographed so that he can supply each pupil with a copy. These exercises are prepared without time signatures, and the pupils are required to bar them properly. They also include examples which are properly barred but which contain in some measures more or fewer beats than are required to fill them. The pupils are graded upon their ability to detect and correct these errors.

This is very beneficial but it does not seem that it can fully accomplish the intended object. After all, we learn to do by *doing*. The pupil who can readily analyze an intricate rhythmic figure at the instant of performance has mastered this difficult subject to a great extent and will become a dependable sight reader.

We have heard bands, particularly in sight-reading contests, which could make a very creditable showing in the performance of fairly difficult compositions that had been rehearsed at great length, falter and stumble through very simple passages. Some have even gone utterly to pieces and broken down while reading a simple number at sight.

This was due not to a lack of knowledge of expression, technic, phrasing, tempo and so forth, but entirely to a lack of proper training in rhythm.

The Essentials of Orchestra Practice  
MANY organizations spend too much time working on a few numbers in

an unsystematic manner to the utter neglect of the *very rudiments* of good orchestral playing. The organization that spends at least fifteen minutes of each rehearsal period on systematic and conscientious practice of the scalic and rhythmic exercises as outlined in these articles will be able to acquire during a season a much larger repertoire, and master it more thoroughly, than the organization that spends all its rehearsal periods in working on nothing but "pieces." In other class rooms they do not learn to read Shakespeare before they are able to analyze and digest simple statements in the First Reader. But that is exactly what is attempted in many music departments.

The larger the repertoire of good music competently rehearsed during the year is, the greater appreciation of music will be developed in the ensemble and the greater pleasure will the organization be able to afford through its public concerts.

The director of the leading university band of America recently made the statement that most of the applicants for membership in the university band department failed because of their deficiency in sight-reading ability. The same holds true with reference to professional bands and orchestras. Consequently, it behoves the director of music, who desires to have his pupils be a credit to him after leaving the high school, to see that they are thoroughly grounded in the rudiments of music—particularly in rhythm.

The band that neglects entirely this rudimentary work will continue to be only "just another band."

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#### Conditions

1. The prize is open to any student in any public, parochial or high school in this or any other country. The contestant need not necessarily be an ETUDE subscriber.
2. All compositions submitted to the office of THE ETUDE must bear a postmark not later than April 15, 1931.
3. In the case of a tie a prize equal to the above mentioned amount will be given to each contestant.
4. All compositions must be written on one side only of each sheet of paper. Typewritten manuscripts are desirable but not necessary.
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# THE VIOLINIST'S ETUDE

Edited by  
ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself



## A Master's Opinion

IT IS astonishing how little the opinion of the musical world has changed as to the quality of violins. The manufacture of practically all musical instruments has been revolutionized within the past hundred years with the exception of those of the violin tribe, the violin, viola, 'cello, and double-bass. The latter remain, in material, model, finish and construction, just as they left the *ateliers* of the master makers of Cremona two hundred and more years ago.

Great reputations have crumbled in all branches of human art in the past hundred years, but in that time the fame of the greatest Cremonese violin makers has greatly increased rather than diminished. A striking evidence of this fact is the opinion of the great violinist, teacher and composer, Louis Spohr, as expressed in his "Violin School," finished in 1831, practically one hundred years ago. It might have been written today considering how well it coincides with present day opinion of the world's finest violins. Under the head of "the difference in the quality and value of violins" Spohr advises violin students in the choice of violins as follows:

"Every new violin, at first, even of the oldest wood, has always a rough, unpleasant tone which wears off only after a number of years of constant use. For solo playing those instruments are best adapted which have been made free and mellow-toned by age and much use. Among these those of the three Cremona makers, Antonio Stradivari, Giuseppe (Joseph) Guarnerius and Nicolo Amati who flourished in

the second half of the seventeenth and at the beginning of the eighteenth century have the greatest reputation. The violins of these makers unite in themselves, if well preserved, all the advantages of a good instrument, that is, a strong, full and mellow tone, equality on all the strings and in all keys and an easy and free touch in every position. They differ, however, in form and in the characteristics of their tones.

### Scattered Far and Wide

"THESE excellent instruments are scattered all over Europe, but, being mostly in the hands of wealthy amateurs, they are scarce and dear. Every year enhances their value, and a young beginner will but seldom find an opportunity of becoming possessed of one. He must therefore content himself with an instrument by a less famous maker. Among these are Andrea and Pietro Guarnerius, Francesco Ruggieri, Guadagnini (Italians), Jacobus Stainer (Tyrolese), Buchstetter, Maussiell, Klotz, Withalm, Scheinlein (German) and, of later times, Lupot and Pique (French). All these makers, particularly the first five, have made excellent instruments, though not equal in quality to those of the three mentioned in the preceding paragraph.

"Should an opportunity be offered to purchase a good instrument it would be a pity to let it slip for want of information. Endeavor, therefore, as much as possible to become acquainted with the characteristics of the instruments of these celebrated

makers. Note peculiarities of shape, structure, height of the body, the bending of the sides, the arch of the belly and the back, the cut of the sound-holes and scroll, the ornamental workmanship, the color of the varnish. Then impress on your ear the quality of the various tones. By perseverance and attention to these rules a knowledge of the violin will be obtained and you will be secured against imposition, particularly as there are many close imitations of the old makers. In very old instruments it will be easily discovered from the tone, whether they are still perfect or have been partly renovated. Some forty or fifty years ago many of the old instruments were much injured, through a mistaken idea of improving their tone, by scraping some of the wood from the interior of the belly. These scraped violins give, particularly when the lower strings are played and when the greatest force is used, a hollow, dull sound heard only at a short distance. Consequently, even if a violin is the workmanship of an old maker and preserves a good exterior, it nevertheless has lost all its real value if it has suffered from this treatment. At later times trials were made to improve these scraped instruments by gluing on wood but without success. They only became dry to the touch and duller in tone."

### Tastes that do not Change

BY THE preceding it will be seen that in Spohr's day, one hundred years ago, when he wrote his violin School, Stradi-

varius and Joseph Guarnerius were esteemed the greatest of all violin makers, just as they are today. For in our time also concert violinists buy either Stradivarius or Joseph Guarnerius violins if they can possibly afford them. The great preference is for Stradivarius, but a few prefer Guarnerius. It improves the standing of a concert artist greatly to own and use in his concerts a violin by either of these makers. Good specimens cost \$25,000 each.

Writing one hundred years ago, Spohr speaks of the great number of imitation old violins on the market. The fact is that the famous violins of Cremona began to be imitated and counterfeited just as soon as the musical world began to appreciate their excellence.

There have been a few changes, of course, in the way violinists and collectors rank the great historical makers. Some reputations have advanced and some have declined. In Spohr's estimate no mention whatever is made of the violins of Carlo Bergonzi of Cremona, which now enjoy a very high rank. Many violinists prefer a Bergonzi to violins made by any of the Amati's. In a late catalogue by an American dealer I find a choice Bergonzi listed at \$12,000.

Contrariwise, violins made by Stainer, at one time highly esteemed by concert violinists have not kept pace with the increasing estimation in which the violins of Cremona have been held. Most of the violins mentioned by Spohr, however, are still held in high repute, just as they were in his day.

## Violin Study Today

By EDITH LYNWOOD WINN

METHODS today require that the left hand and bow arm be trained individually. Only when a perfect left hand position and a free bow technic become unconscious or automatic can the student make any real progress. A perfect hand position, an instrument of the right size and a bow of proper length are essential.

Even commonplace talent may master technical difficulties if right principles are taught through a few selected exercises. In Berlin they thought progress depended upon the number of hours spent a day in practice. Or, in the case of great talent, they assumed that a genius learns to play under any tutelage, though a good teacher may guide him. However, genius is more than a finished technic. It requires general culture of a broad type. Mind, fingers, hands and soul are necessary factors.

Fifty years ago there was a great discrepancy between theory and practice in violin education in Berlin. Artists were progressive while schools were narrow. The Berlin School produced more all-

round musicians, concert masters, orchestra players, teachers and genuine artists than any other school. But had the teachers of that school dwelt on elementary principles as applied to particular hand-formation, much stress and strain of practice, as well as confusion of ideas, might have been avoided.

The Joachim School possibly used a narrow repertoire. The teachers of that school regarded a great number of different methods and schools a distinct detriment to true progress.

Professor Kruse, however, regarded all violin playing as based on a few essential principles. He himself had no special system and his choice of material was largely a matter of preference. He could hear five or eight students play the Bach "A Minor Concerto" but so fresh did he keep his attitude that, at the close of a day, he could still play it himself with great beauty and hearty interest. He believed that the bow was the voice of the violin. Without formulating any system

he kept before his pupils the ideal of creating a beautiful tone—broad, sympathetic and colorful.

"Tonal art," he said, "lies in perfect control of the bow." Joachim required broad, free, full strokes of the bow. What would he say if he heard Kreisler today, who, while using less bow, at the same time secures true beauty of tone?

Madam Hopekirk, eminent musician and pupil of Leschetizky, once told me that the great master gave to each pupil in proportion to that pupil's capacity to receive. So it was with Joachim. The fingerings and bowings in the "Moser-Joachim Method" are clear evidence that Moser, Kruse, Wirth, Jacobsohn, Halir and other exponents of the school, had received somewhat different impressions from their own study with Joachim. I have compared my Concertos with those of other students of the period in which I studied in Berlin and find a very great difference in the editing. Joachim did not create a system. It remained for his less gifted assistants to do

so. I believe they made the requirements of violin playing as severe as possible in order to secure better results.

There is no reason why any mature musician, especially if he is a teacher of music, should lose sight of modern developments. His is the need to try to understand youth as youth is today. That in itself is no easy matter. It requires much energy and time spent in self-training. The teacher who teaches for years with no study is drained dry. Freshness of outlook is absolutely necessary.

A friend asked, "Why should I study if I know enough to teach the grade which I am teaching? I cannot get any more for my work when I come back from a summer of study at a music school here or abroad."

Every member of the church makes it his purpose to give one-tenth of his income to the Lord each year. Musicians may well give one-tenth of their incomes to the art to which they are dedicated. If they do not study constantly, they may

least attend concerts and hear good music. It is possible to study each year something related to one's work. Many good fiddlers, some past sixty, are doing good work, work that counts. They are progressive and earnest. They would laugh heartily if asked if they consider them-

selves too old to study. Study puts money in the bank of knowledge. It is as good an investment as a first mortgage.

To teach for years without study is not honest. The best musician and teacher is that man or woman who gives more than is required, who gives good measure and has something more to add each year.

## Posture Needs Attention

By JAMES H. HOWES

A CRITIC once said of a famous violinist, "He plays in an ungainly manner, but produces the most lovely music."

While it may be permissible for a fiddler to dispense with some of the stipulated rules in regard to posture in violin playing, it is altogether advisable for the student to be exceedingly careful of his hold of the violin and bow.

A violinist who holds his instrument well and draws a good bow is as interesting to watch as to hear. Nor does a correct posture improve appearances only. It has a direct and important influence on the production, both in quality and quantity.

It is impossible to produce a fine tone unless one's bow is drawn parallel to the bridge and at a correct distance from it. Anything which interferes with so doing is better avoided.

Drawing the bow straight in all bowing styles is difficult enough at best, but the difficulty is greatly increased if the violin is allowed to droop, thus causing the strings to be on an incline. The bow has a tendency then to creep towards the fingerboard, and an additional and special effort is required to prevent its so doing. This is

a needless expenditure of energy.

There is another easily remedied fault in posture, which, though not so readily noticeable to the eye, has an adverse effect on the tone. It is that of holding the violin with too great a slant (as regards the crosswise position) thus causing the bow to be pointing directly toward the ceiling when sounding on the E string.

The fault (which is the result of raising the left shoulder) is often brought about by the student being over-anxious to keep the bow arm low. While it is desirable that the bow arm be kept reasonably low, this should not result in excessive tilting of the violin. For if the bow assumes a position which is perpendicular or nearly so, the tone, if piano or mezzo piano will likely be of a half-hearted, weak, quavering quality, or, if forte, will be uneven to the extent of being scratchy.

With a correct posture we are enabled to produce a good round tone on each of the strings with a minimum of effort, either "up" or "down" stroke. And, if the composition calls for a brilliant crescendo to a high climax, we may give to it an interpretation such as will give our performance the distinctiveness of virtuosity.

## Tempo Rubato on the Violin

By HOPE STODDARD

CHOPIN speaking of *tempo rubato* said, "Fancy a tree with its branches swayed by the wind—the stem is the steady time, the moving leaves are the melodic inflections." This is, indeed, a truly pianistic definition of this effect, since it implies that one hand must provide the firm roots of the rhythm and the other hand the lightly driven branches.

But it is nevertheless true that *tempo rubato* is one of the most charming, as well as one of the subtlest, effects to be gained in violin playing. For here the soft pull of the tones from the metrical beat must suggest even while they overlook the underlying rhythm.

Since the violin accompaniment if not actually rendered is at least implied, the

violinist, even if he plays alone, can make use of rubato. He does this by hesitating just the fraction of a second on notes which ordinarily he would consider not necessary to the basic melody. These passing notes, by being more than usually stressed, form an incentive to the audience to listen more closely than ever for the significant "ground" notes. To obtain this effect the violinist might sustain, just a breath overtime, a grace note, or the note immediately preceding the final note of a phrase.

There are no rules, of course, for the application of this effect. It is purely a matter of individual taste. All the more important, then, that the ear should sense the few times when just such "pulling at the roots of rhythm" is most effective.

## Piano Study for Violinists

By E. KALISCH

VIOLIN pupils should be impressed with the importance of at least two years' piano study as a valuable forerunner to the violin.

Violin playing depends largely upon producing what is mentally heard. Therefore, when a pupil has studied scales, arpeggios

and some melodious exercises upon the piano, the tones and intervals are impressed on his mind. So, when he plays the violin, there is merely a reproduction of what he has heard. He thus gains in accuracy of intonation, to say nothing of the broader foundation for musicianship.

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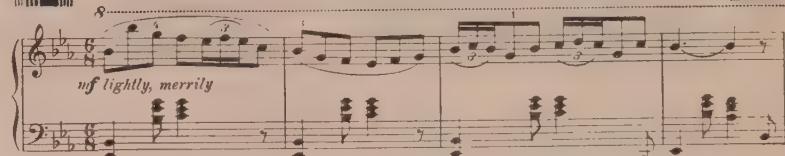
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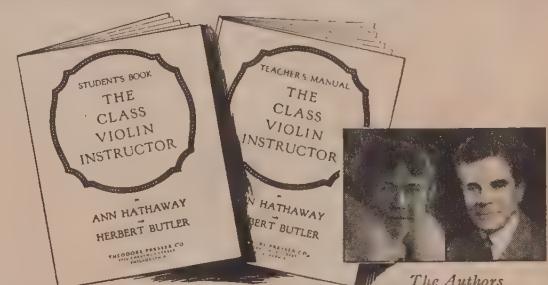
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THE use of melodious little pieces, many of which are based on tunes that young beginners know vocally, is a feature of "The Class Violin Instructor." These simple melodies from folk songs, children's singing games and the classics are cleverly arranged to provide technical, interpretative and inspirational study material which gives the most direct and enjoyable approach to learning to play the violin. Satisfying progress is made with proper, logical preparation for each step undertaken.

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## VIOLIN QUESTIONS

Answered  
By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The address of such dealers can be obtained from the advertising columns of the Etude and other musical publications.)

## Scholarships.

Y. O.—Practically every one of the larger conservatories and colleges of music in the United States offers free scholarships to pupils of great talent. These scholarships are usually awarded by means of competitive examinations, in which the pupil plays or sings for the faculty of the school. Of course the applicant must be highly gifted and considerably advanced to stand any chance at all.

## Storioni.

A. L. L.—The two names are the same. One is in Italian, and the other is the same name Latinized. 2—Heinrich Bauer, in his "Practical History of the Violin," says of this maker: "Lorenzo Storioni, Cremona, 1760-1799. His instruments are not pretty. They are of very broad grain, and appear almost shapeless, but they give an excellent tone. He employed a spirit varnish. Storioni is the last master of the famous Cremona school." His labels read as follows: "Laurentius Storioni fecit Cremonas 17." I do not know where you could obtain an extended biography of this maker. 3—His violins are imitations to some extent, but hardly at all compared to those of Amati, Stradivarius, Guarnerius, and other more famous makers. His violins are quite valuable.

## Imitation.

C. W. C.—Your violin is no doubt a copy of an Amati. It would be very valuable, if genuine. Read the paragraph giving advice to the owners of supposed valuable old violins at the head of this column.

## Violin Magazines.

H. P.—The following magazines are devoted solely to the violin and other bowed instruments: "The Violinist," 431 South Wabash Ave., Chicago, Illinois; "The Strad," (published in London, England), American office at 17 Snow Street, Providence, Rhode Island.

## First Maker of Violins.

D. N.—A well-known authority says: "Gasparo Da Salo, Brescia (a town in Italy)," 1550-1612. AH statements regarding the making of violins before Gasparo da Salo are not much more than a hypothesis, but there are quite a number of this maker's violins left to us. So modern history considers Gasparo da Salo the creator of the modern violin. His instruments are large in size and have very large F holes. The varnish is of a deep yellow or dark brown, of fine quality. His violins are quite valuable." 2—It is impossible to say whether your violin is genuine without an examination. Read the paragraph at the head of this page.

## Grading of Music.

E. G.—The grading of music is arbitrary to some extent. Music publishers often differ in estimating the difficulty of a piece, the same piece being classified in several different grades. Grading music is very much a matter of opinion. There can be no absolute rules deciding the grade in which a piece or exercise should be placed. The only way you could learn to grade music would be through a wide experience with musical compositions and study of catalogues by different music publishers, noting what grade they give to various compositions. 2. Certainly, grades may be assigned to violin quartets, concertos and such compositions. 3. Many compositions are specifically marked with a number on the metronome, indicating the speed at which they are to be played. If nothing is marked, experience and tradition will have to be your guide. The terms *allegro*, *andante*, *adagio* and so forth give the tempo only approximately. Several pieces, all marked *allegro*, for instance, might be played at slightly varying rates of speed, and not all of them at exactly the same speed according to the metronome. It is also true that different artists might play the same piece, some more quickly or more slowly than others. 4. The list of violinists you send, which you characterize as "lesser artists" are not "lesser" by any means. Most of them are artists of the first rank, and you may safely follow their interpretations. 5. You could do better than get the "Dictionary of Music and Musicians," by Sir George Grove (the new Presser edition). This covers every conceivable topic of the musical art.

## Pain in the Arm.

L. B.—I should advise you to take treatment from a good doctor for the pain in your arm and the lump on your wrist. You may have a touch of arthritis (joint trouble). When you play, try to relax your arm and wrist, and do not allow it to stiffen. A good violin teacher could show you how to relax.

2. A very small hand is, of course, a handicap, but if your muscles are supple and have good stretching capacity, you can do a great deal on the violin, as you are only sixteen. 3. You will find tables for dividing your time, in practice, in Gruenberg's "Violin Teaching and Violin Study." 4. Address Fritz Kreisler, care New York Musical Courier, 113 W. 57th St., New York, New York.

## Leeb Violins.

Mrs. C. E. B., Jr.—A well-known authority says of the Leeb violins: "Leeb, Andreas Vienna, 1784-1813, a very talented violin maker who did not get the chance to realize his ability, as he died at the early age of twenty-nine. Leeb made some excellent violins which are artistically wrought and have a fine tone. His labels read as follows: *Andreas Carolus Leeb fecit Vienna*—(the year when made) No. —.

## Maker Unknown.

L. E. H.—I cannot find the name of the maker of your violin recorded in any of the lists of famous violin makers. It may be an excellent violin for all that. Possibly some of the dealers in old violins can inform you.

## Hoff Brand.

G. L. S.—There were two violin makers named Hoff, who made fair violins, David and Christian Donat Hoff. They worked at Klingenthal, in Germany, in the 18th century. Many other makers in Germany have made factory fiddles, which they branded "Hoff," by way of a trade mark. Most of these violins are of very mediocre quality. I can tell you nothing in regard to your violin without seeing it. Send it to an expert for appraisal.

## Vuillaume.

V. M.—Vuillaume worked at Paris, France, and was one of the two greatest French violin makers. He used the following label in his violins: "Jean Baptiste Vuillaume à Paris, Rue Croix des Petits Champs." His violins are valuable. 2. I cannot trace your other violin by the two initials you send. Read the advice to owners of old violins at the head of this page.

## Another Old Violin.

N. H.—Maggini was one of the great Italian violin makers. His violins are very scarce and their value runs into the thousands. There is not over a single chance in a million that your violin is a real Maggini, as his violins have been widely counterfeited. Read the advice to owners of old violins at the head of this page. It is impossible to judge if your violin is genuine without seeing it.

## Higher Positions.

M. H. K.—Your pupil is probably ready for some work in the higher positions. You might try Book 4, Hobman's "Practical School for the Violin," commencing with the third position. 2. If you think she needs more work in the first position get the "Kayser Studies," Op. 20, Book 1.

## Wood for Violins.

L. J. B.—Edward John Payne, a prominent English violin authority, says of the wood of which the violins of Stradivarius are made: "The wood selected is solid, sound and sonorous. The pine, of which the top is made, is of the best quality, from Switzerland and the Trentino. The inner framework, consisting of the blocks and linings, is of willow from the banks of the Po, about Cremona." 2. The tone of the Dolphin Stradivarius is similar to other Stradivarius violins of his best period. It is wonderfully liquid, brilliant and sweet, and of great volume and carrying power. Many of the concert violinists of the day use Stradivarius violins in their concerts. In this way you will be able to hear the "Stradivarius" tone if such a violinist gives a concert in your vicinity.

## Name of Publisher.

A. McK.—Sorry that I cannot supply the name of the publisher of P. N. Hasluck's "Violin and other Stringed Instruments, and How to Make Them." Possibly some of our readers can supply the information.

## Label Translated.

L. E. D.—The translation of your label is: "Antonius Stradivarius made this violin at Cremona (a town in Italy), in the year 1721." Your other violin is by a comparatively modern French maker. These violins come in different grades and are sold at moderate prices. Some of the more expensive grades may be hand-made. I should have to see the individual specimen to tell.

## How Musical Films Are Produced

(Continued from page 17)

Inasmuch as talking pictures have meant the advent of music, dancing and singing, almost every studio maintains a department for voice tryouts. To these come people from all walks of life, young ambitious singers, old ones who have seen their day, but who never lose hope. From these people the very best talent is chosen to fill the choruses in the musical pictures. Some of those who try out are pitiful in their anxiety. In one thousand voices, though, not more than two or three succeed. And not one of the music directors he writer interviewed knew of a case in which anyone who had received an audition had risen to stardom. Various reasons were given, but the most usual one was the fact that no one, so far, has been good enough, that most of them who try out have overrated themselves. Then, too, most of the studios look for important names before they look for ability.

### Voice Doubling

THERE used to be an epidemic of voice doubling. When a star who had been a drawing card in the silents was found to have a voice not fit for the talkies, she was given a double. The double did the singing and speaking and the star would merely be photographed moving her lips. At times it was quite convincing. But this method soon was abandoned. Audiences began to associate certain voices with certain characters, and then, well, something usually happened to the double! Also, some doubles proved to be more unsatisfactory than the star would have been had she been allowed to speak. Now, when a player is not capable of speaking and it is not possible to coach her into perfection, she is dismissed.

Hollywood then began the importation of Broadway stars of the stage, not realizing that a screen technic as well as a good voice and diction was necessary in the new medium. Nevertheless, it is notable that many of them succeeded remarkably well, and we number a few of them among our outstanding stars of today. Lawrence Tibbett was probably the most heralded and most widely successful importation. Coming, as he did, from the Metropolitan opera stage, he has meant a great deal toward the raising of standards of film music.

Yet one studio was too hasty with its dismissal of a past picture star. Bebe Daniels was under contract to Paramount. The officials said she couldn't sing. Away went Bebe, to R. K. O., and sang for Victor Baravalle. He knew at once that she had a lovely vocal quality, although her tone was very small. Where Paramount had considered it a hindrance, he thought of it as an asset. The result was that Bebe Daniels, in R. K. O.'s "Rio Rita," was one of the hits of the season.

### Soft Singing Best

THE very best picture singers sing softly and into the "mike." Thus they are able to decrease and increase the sound volume at will. When they can only sing loudly, the "mike" has to be placed far away, making it impossible to hear at all if the volume is suddenly diminished.

The type of music used in pictures depends largely on the grade of ability of the musical director. Some of the smaller, independent studios call in different directors for different jobs. The major studios, however, all have a definite musical director of splendid musical ability and background. The directors aren't always the orchestral conductors. Sometimes they compose; sometimes they merely superintend the various departments under them.

Several of them, Martin Broones, Heinz

Roemheld, Alfred Newman and Erno Rapée were formerly widely known as concert pianists. That fact may or may not be significant. Newman, who was a child prodigy, considers his piano training a necessary part of his musical equipment.

A fairly good idea of the importance most studios attach to music is attested by the fact that one of the musical directors was placed under a three year contract when he first entered the films. His salary was to be \$135,000 a year.

Paramount studio has one of the most extravagantly set up music departments of all. All of the musical requirements are met within the studio, even to the extent of the manufacturing of their own manuscript paper. Nat W. Finston, the director, is, while he is working on something, a most intensely energetic personality. He has the opportunity of completely dictating the musical policy of every picture. After once having studied the script and having decided what effects he wants and where he wants them, his chief concern seems to be the technical means to the end—the size of the orchestra, the kinds of instruments it contains. "I try," he says, "to give the audience the feeling that it is hearing what it sees."

### Musicals

IT IS TRUE that most of the musical directors disagree with the newspaper critics, inasmuch as they (the musicians) foresee the return of musicals—each one having, of course, a different reason for his views. Bakaleinikoff, at Columbia, thinks it strange that films burst into musicals at the start of the talkies, when they hadn't the necessary technical knowledge. Now that they have it, the public has seemingly tired of musicals. There must be some sort of a compromise. "It isn't possible to have enough action in the talkies," he declares. "We must have music to sustain the interest of the audience."

The late Josiah Zuro, of Pathé, felt that the screen, which is today the best medium of entertainment, would demand music, which is a basic art. He contended that musicals would return, when they were made with greater care, with less speed and more idealism. Zuro's reason for using original music in his synchronizations was also interesting. He "cast" his music just as a casting director casts a play. Each character had a theme. When he used published music, the audience had already associated the themes with other things, thus detracting from the establishment of the characters. He delighted in taking one theme and improvising on it extensively—changing its character when necessary, and so forth.

Arthur Kay, at Fox studios, has a new and hitherto unexpressed idea of the mission of music in pictures. He hopes to see the day when every picture, whether it contains dialogue or not, will have a constant accompaniment of impressionistic, inarticulate music. All of this will be vague and descriptive—not melodic. This he gives as an alternative for the excessive use of musicals. "One can't transplant musical comedy to the screen," he says, "It hasn't the first-hand personality of the players to back it up." He also gives credit to his colleagues in the profession by saying that, in general, he considers film music to be much more intelligently handled now than ever before.

### Pictures First

MARTIN BROONES avers that, although he is head of the music department at M. G. M. studios, he is primarily

(Continued on page 72)

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## TEACHERS' ROUND TABLE

(Continued from page 25)

Let this path be pointed out so clearly that the pupil has little or no inducement to stray from it. In making a new assignment, see that any obvious snags be removed in advance. Have the pupil drum out and count any doubtful rhythms. Let him carefully read any tricky melodic or harmonic progressions. See that he understands the fingerings, and, if necessary, change any given fingering to conform to his hand.

Besides lack of such preparation, another cause of mistakes is too difficult music. In choosing music for the pupil, avoid presenting such a maze of complexities that he has to blunder through them. And especially in the case of a pupil who is naturally careless, see that his problems lie well within his ability, and that he at-

tacks them slowly and with plenty of preparation.

But, you say, mistakes will creep in, in spite of all precautions. In this case, let the pupil find them, whenever possible, and mark them with a blue pencil. Do not say, "That F should have been sharped," but rather, "You played an incorrect note in that measure. Which is it?"

Emphasize general and obvious principles of technic and interpretation, and inspire the pupil with the beauties and possibilities of real music, instead of irritating him continually with fussy details. Train his ear to detect mistakes for himself, and cultivate in him such careful habits that mistakes may be minimized and promptly corrected, whenever they occur.

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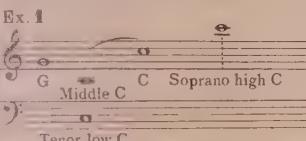
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7. All articles must be written upon one side only of each sheet of paper. Typewritten manuscripts are desirable but not necessary.
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## QUESTION AND ANSWER DEPARTMENT

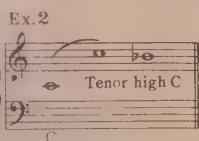
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**Absent Treatment" to Cure a Voice.**  
Q. I am thirty-two, a tenor with three years' training. I can sing all the notes from F above "middle C" to Bb below "high C" with full, resonant tones and with ease and freedom, but from that F ("above middle C") down to G below it the tones are thin and I have to force my voice in the lower register. Can you give me some exercises which would develop these lower tones or tell me where I could get such information?  
—W. H. B., Washington, D. C.

A. It is to be feared that you are under the delusion that the piano note, middle C, is your low C. No, this is the treble (or soprano) and contralto low C. Your low C is an octave lower than theirs.

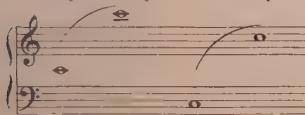


So also, when you speak of going to Bb below high C you do not mean the soprano high C, but the C of the third space in the treble or G clef:



Remember that the male voice is an octave lower than the female voice. Thus, when, as you imagine, you are singing a melody in unison with the soprano, you are really singing one octave lower than she.

Ex. 3  
Soprano Compass Tenor Compass



Kindly rewrite your question with this in mind: write the actual music of the notes you refer to, and I will answer you thereon. Apropos of this matter of pitch, the late Albert Lavignac, professor of harmony at the Paris Conservatory (France) relates an amusing fact: "I was in close relations with a charming tenor who was the possessor of a voice of very high range and strong timbre. This, added to the way of writing the tenor in the G clef (that is to say, an octave higher than the real sound pronounced) had given him the conviction that in a duet with the soprano he was the one who always had the highest note. One day, relying upon our ancient friendship, I risked an attempt to show him his error. He burst into a violent rage, pretending that I wanted to make sport of him and that he did not need to take lessons from anybody. . . . And we remained embroiled until his death." Your other questions will be treated by letter.

**Accidentals—Duration of Their Effect.**  
Q. I am a piano teacher of some experience, but I am rather often puzzled by pupils who insist upon continuing the effect of an accidental through the whole measure for all notes of the same name, although the accidental sign is not repeated. Will you please tell me authoritatively and concisely what is the precise rule to be observed about the use of accidentals?—E. F., Detroit, Mich.

A. An accidental affects the note to which it is applied and every succeeding note on the same line or space within the same measure. Examine the accompaniment in *Ich liebe dich*, by Grieg.

**Do or Ut? Si or Ti?**

Q. 1. What do you think might have been the reason for changing the French "ut" to "do"? It seems to me that the vowel "oo" coming last is better than the "oo"; your opinion will be valued. 2. Similarly, why the change from "si" to "ti," although there is no final consonant? Did nationality have anything to do with it? May I have your excellent reasons for the choice in each case?  
—A. T. Youd, Springfield, Illinois.

A. The Latin "ut," the first note of the Hexachordal scale, was the designation used by Guido d'Arezzo, a French Benedictine monk (circa 990-1050), founded on a hymn to St. John the Baptist. It is most likely that the Italians changed the "ut" to "do" as being much easier for them to pronounce. The "ut" was introduced by a Frenchman, and was therefore given its French pronunciation, a sound not to be found in Italian, the Latin-French "ut" is, vocally, to be preferred to "do" because: (1) It favors a more forward placement of lips, tongue and tone-

quality and (2) it helps in the articulation of the final consonant *t*, a much ill-treated letter by singers, who either avoid sounding it altogether or distort its pronunciation, as for example, "doncher know," and other atrocities. 2. The syllable *si* belongs to the Guido series and should be maintained (a) for its historical value, (b) because it stands for the sharpest note or seventh degree, known as the leading note of the scale, major and minor, the 7th degree of the minor being *sol* *si*, or *si*. The *ti* of *tee*, which lacks the advantages of *si*, was introduced 1853-1857, by the adoption of the tonic-sol-fa method, the chief reason being that it avoids the repetition of an identical syllable to represent the sound of the sharp of *sol* and the 7th tone of the scale.

**Hungarian Rhapsody, No. 2 (Liszt).**  
Q. Will you please explain the following:



The Cadenza *ad libitum*, in No. 1, is what most puzzles me. In B, should the right-hand chord and the bass be played together or separately? Also the right and left-hand octaves?—G. R., San José, Calif.

A. 1. A Cadenza *ad libitum*, or "Cadenza at the performer's pleasure," is a florid passage inserted by the soloist (vocalist or instrumentalist) to display his or her technical virtuosity. These *ad libitum* passages were invented by the performers as late as the early 19th century to suit their special talents; since then, however, composers have written their own, with but few exceptions. In this instance, the player is at liberty to compose his own cadenza, in accordance with the general characteristics of the piece. 2. In B, play the right-hand immediately after the left, the left-hand notes having the count, the right-hand notes following each bass note at the interval of a sixteenth note as written.

**Conducting a Women's Chorus.**

Q. The direction of a chorus of twelve young women has been entrusted to me. You would greatly help me with your advice on several points:—the chorus comprises four sopranos, three second sopranos and four altos with a pianist. I conduct at rehearsals and sing alto with the others. When we sing in public it seems difficult to stand in a semi-circular formation for want of space. There seems to be no good place where I could stand before them. There is some question about the sopranos being too loud, although I do not think so. Please help me with your advice. Am I making a mistake to try it at all, or do you think I can have a measure of success, if I continue as I have been doing? I heard someone say, in speaking of a conductor, "He specializes in pianissimo." Just what was meant?—MRS. F.L.A.

A. You do not tell me the kind of music you sing. Is it in two, three or four parts? Do your second sopranos always sing a second part or do they frequently sing in unison with the sopranos? Or is the chorus a *bona fide* three part? Or perhaps you divide the altos into first and second altos? Please state exactly how you have divided the voices: 4, 3, 2, 2 or 4, 3, 4. I would suggest 5, 3, 2, 2, for four parts or 6, 3, 3 for three parts. Then, again, all depends on the calibre of the voices. If the altos are too strong you must either have more sopranos or reduce the altos. As to positions: if in two lines, the sopranos would be in front; if in three lines, there would be four sopranos, three seconds, four altos and so forth. Do not think of giving in. You are sure to succeed provided you permit no interference but train your singers to "pull together" for a perfect ensemble. 2. To "specialize in pianissimo" is to educate the singers to reduce their voices to a perfect *pianissimo*, with excellent tone quantity and quality, no excess of breath, and with perfect of diction.

**Old English Folk-Songs.**

Q. An acquaintance has the words of some old English folk songs which she sings as they were sung by her great-grandfather, a native of Wales. I am writing the music from her singing. As far as we can find out these songs are not in print. Is there anyone collecting such songs to whom these might be of interest?—M. H., Michigan.

A. British Folk-Songs always attract very lively interest among both professional and amateur musicians of the United Kingdom and elsewhere. It would be well for you to write to the British Music Society, 3 Berners St., London, W. 1, England, to the English Folk-Song Society, London, England, to the Irish Folk-Song Society, to the Welsh Folk-Song Society, Llangollen, Wales, to the Rymour Club, Edinburgh, Scotland, and to the Buchan Club, Edinburgh. This writer would be glad to learn the result of your inquiries.



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## Impromptu in Aflat, Op. 29

(Continued from page 26)

## The Pedaling

THIS IMPROMPTU may be compared to an exquisite water color painting, and much depends upon the correct use of the pedal to get the right atmosphere. Those of us who have been fortunate enough to hear Harold Bauer know his wonderful artistry includes a manifold variety in pedaling. He does not always use the full damper or loud pedal, but he employs varying portions of it. This therefore gives the agility when a rapid change of pedal is necessary. So it is in this piece, when, according to the marking, it will be seen the pedal is frequently used twice a measure and this at *presto* tempo. Probably half-pedal will suffice.

The last fifteen measures form the coda or close of the piece, and the tendency is to hurry. Think rather of a wheel which has been going rather quickly. It is our control of this wheel, which will enable us to keep a steady tempo. A slight accent on the first and third beats of the triplet figure will always help to keep this control. Also a variety in touch between this phrase which is light and non-legato touch, and the following more *cantabile* singing phrase, this latter being legato, will add interest to the close. Chopin has demonstrated the fact that a piece to be effective does not necessarily have to end suddenly. Wagner likewise has shown us how beautiful the close of an opera may be in "Die Walküre" which ends *pianissimo* with the Magic Fire Scene music.

On First Studying Chopin's Music  
PERHAPS I can close this lesson with a quiet word of advice to teachers as to a possible plan for the first year in the

## Auer's Legacy to Art

(Continued from page 14)

that the pupil with a good natural physical fitness makes much more rapid progress, other things being equal, than the one who is shackled by physical handicaps."

## The Fabric of Greatness

"I CAN readily believe that," agreed Kreisler. "But you must admit that, with all great violinists, mentality has been a very important factor in their development. What a keen, penetrating mind Paganini must have had! The many innovations he introduced prove that he was a great observer and that he thought things out."

"That is true," answered Auer. "Vieuxtemps and Wieniawski were also men of unusual mentality besides being musical and violinistic geniuses. But what about inhibitions?" (*Hemmungen* was the German word used; the conversation was carried on in that language.)

"Inhibitions are not only physical; they are also mental and nervous. Some soloists before the public are occasionally almost paralyzed by nervous inhibitions," remarked Kreisler.

"Let us take Anton Rubinstein, for instance," continued Auer. "He had technical inhibitions that frequently caused him to hit wrong notes. He was often terribly excited and nervous when playing in public, it is true, but I believe his false notes were due chiefly to physical handicaps. He had enormous hands, and his fingers were so big that it was difficult for him to make them go between the black keys when playing rapid arpeggios. Tausig, on the other hand, never hit a wrong note. He was infallible (*Er hatte keine Hemmungen*). In my own case, I know to my sorrow what a great drawback a poor natural

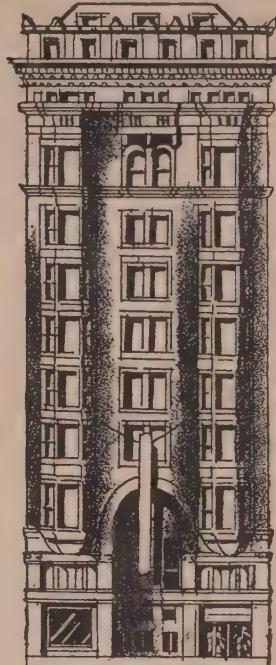
study of Chopin's music. A good beginning are the two Nocturnes op. 9 or op. 37, No. 1, in G minor. Then follow these by one or two Waltzes, the Minute Waltz, op. 64, with its companion in C sharp minor. A wise selection of Preludes, say, four or five in number, is preferable to trying to learn them all, as some of these pieces are nearly as difficult as the Etudes; besides, there are too many of the Preludes for any but an artist to study at once. The Mazurka in B minor, op. 33, No. 4, is worthwhile at this period as well as the *Polo-naise in C sharp minor*—the first.

The above list if mastered will lead in the second year to such pieces as the *Impromptu* which has just been analyzed. Then we can launch the young student, say, of the 3rd or 4th grades, to a knowledge of the most important and beautiful piano music in existence. It is said that when Liszt first saw the Etudes by Chopin, he realized that he could not do, as was his want, play at sight any music set before him; but he absented himself for six weeks to master some of their difficulties. May we not learn a lesson from this and realize that if we would master some of the music of the great Polish tone poet, concentration of effort is essential?

SELF-TEST QUESTIONS ON  
MR. SPRY'S ARTICLE

1. What led to the creation of the *Impromptu* as an Art form?
2. Who was Chopin's early teacher?
3. What touch is to be employed in this *Impromptu*?
4. What feeling might the *sostenuto* express?
5. What tendency should be overcome in playing the last fifteen measures?

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(To be continued in February)

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## Teachers of Both Types

## TO THE ETUDE:

My childhood days were spent in a small village but my parents thought it best for me to take lessons later of a teacher in town. This teacher did not explain the scales or time to me. She just showed me what keys to strike. If I did not learn a piece in two or three lessons she would give me an easier piece and then try the hard piece later. This was all there was to the teaching.

Now I myself, as a teacher, first explain the piano to my pupils. I have them learn the keys by telling them that C is before the two black keys. I call each C a sailor and ask them how many sailors they can find. *F* is a fairy all dressed up and is before the three black keys. *D* is the chickadee, *E* is a blue-jay. *G* is the farmer who says *Gee* when driving his oxen.

I have a portable blackboard on which I have the pupils draw the treble and bass clefs. Also I have them illustrate the staff on the keyboard and the keyboard on the staff. Then I ask them, for instance, who lives in the space below the second added line below the treble.

Regarding time, I cut out a square piece of paper for a whole note, cut another piece of paper the same size and divide it in halves

to represent half notes, and continue to divide to represent other notes. I have them count different measures by using the paper. I also have them beat the time while I play a few measures. I use ear training with the first lessons, beginning with middle C and having them tell what keys I strike. For little children I have them in the summer time draw lines in the sand and have one little girl represent the lines. As she steps on the lines she names them. I have another little girl represent the spaces in the same way. If pupils can have a verse they can sing with the exercises, they often learn it more quickly. So I use little rhythms. A good position on the stool or bench and a good hand position are two requirements. In my kindergarten work I do not ask quite so much for the lessons and try to have the lessons more like play than work.

At Christmas I have the children come to my studio to hear how children observe Christmas in other countries. —We play and sing the old carols. They seem to enjoy this very much. On the Fourth of July I have another gathering at which we study the national airs of our country and of other countries. Every lesson I prepare beforehand.

I think a teacher ought to be an educated person and honest and sincere in her work.

—WINNIE V. PARKER.

## THE ETUDE FOR NEXT MONTH

## February Another Banner Issue

Leschetizky As I Knew Him  
by Florence Trumbull

The recent triumphs of Paderewski and other Leschetizky pupils directs attention again to the unusual methods of that remarkable teacher. Miss Trumbull, long his pupil, gives a wholly fresh and vital view of the master.

The American Student in Paris  
by Clarence Cameron White

An unusually practical article of advice to students who contemplate studying in "The City of Light."

## "Musik Der Zeit"

Whither are we going in the fields of Ultra Modern Music. A graphic forecast of the music which some expect to be the music of tomorrow.

## The Famous Symposium

You have unquestionably enjoyed the valuable symposium in this issue; it will be continued next month with equally distinguished contributors.

Putting the Spirit into Spirituals  
by Maude Barragan

The whole musical world has been captivated by American Negro Spirituals. The author gives new insight as to how they should be interpreted.

## A Critical Digest of Music

(Continued from page 22)

Flute" and to "The Marriage of Figaro" (those superlatives of freshness, happiness, and godliness), the "Requiem," a paragon of euphony on sadness), besides the piano fantasia, the "String Quartet in G Minor" in which it is interesting to note how melodic richness outweighs everything else —for, though the quartet is usually written polyphonically, here the homophonic prevails with the simplest of accompaniments to every theme till one revels with satisfaction at this heavenly melody!

## Operatic Opulence

EVEN besides all this instrumental wealth there are the wonderful operas. Gluck rendered, indeed, much to the opera. He opened up new bridges; but, compared to Mozart, he is of stone. In addition, the latter had the fortitude to take the opera from its dim place of mythology and to put it into real life, lead it from the Italian to the German mold. The most remarkable thing in his operas is the music which characterizes each figure so that the type becomes characteristically fixed. Indeed his fortunate selection of material and the preferable management helped much. The general text of "The Magic Flute" is regarded by some as childish and foolish. I am not of this opinion, and I think that the majority of the musicians will agree in this. The pathetic, fantastic, lyrical, comical, naive, romantic, dramatic, the tragic—yes, it is difficult to tell which one is lacking. The same is the case with "Don Giovanni." Naturally the genius of Mozart is stamped on everything. Equally good exits have been written; nevertheless, his is a godly work—everything flooded with lights. Of Mozart, I always like to cry out, "Eternal Sunshine in music, your name is Mozart!"

But mankind craves for a storm; it feels dried up from the eternal sunshine of Haydn and Mozart. It yearns to express itself; it becomes dramatic. The French Revolution resounds. Beethoven appears! Naturally not as the guillotine; but in every case there is the echo of the Revolution, great world drama, resounding in his music, with "Liberty, Equality and Fraternity." He is the finished type of Haydn and Mozart, at least in his first works. The forms of his first period are those of his beloved predecessors; but the thoughts are entirely different. The last movement in his first "Sonata in F Minor," especially the second theme, is already a new world in expression, tone, piano sonority, even in piano technic. So also the *Adagio* in the "Cantata in A Major" and the *Adagio* in the first string quartet. Also the management of the instruments in his first three trios is a finished art different from the rest of his previous works.

## "The Old Order Changeth"

ONE CAN see in the works of his first period the forms of his predecessors. The styles of the times remain for a while. But soon natural hair replaces the wig; real shoes replace those with buckles; the gait of the man changes (also in the music). The coat, instead of the frock with steel buttons, gives him a different attitude, and already one notices, besides the affectionate tones (of Haydn and Mozart), the soulful tones (not ex-

isting in their works) and, soon after, besides, the aesthetic (the ethical not formerly existing). One becomes aware that the minuet is improved by the scherzo. The master's works take on a virile character so that through him the instrumental dramatic is pushed to the point of tragic and humor climbs to the point of irony, till finally the music has won a new psychical character of expression. Unbelievably great is he in his *adagios*, to the point of metaphysical, yes, to the point of the mystical. But where he is least understandable is in his *scherzos*! (In some of them I like to compare their spirit to the fool in "King Lear.") Laughter, joviality, not seldom, bitterness, irony, roaring, especially a world of psychological expression, and, indeed, expression not as from a person but as from an uncertain Titan who at one time, glad over mankind, another time, angry at mankind, makes himself joyful at one time and, at another time, cries, *Enough!* Entirely incommensurable!

I cannot renounce these views, for different reasons. For example, I find that "Fidelio" is the most beautiful existent opera, because in all trueness the musical characteristics are resounded in the most beautiful melody, because, with all the orchestras intercession, he still lets the characters on the stage speak and does not speak for them and because every tone comes from the deepest and truest parts of the soul—and so reaches the listener in his deepest soul. Still someone says that Beethoven was not an opera composer.

I do not hold his "Missa solemnis" as one of his greatest compositions; still it is accepted as such. Because, from a purely musical viewpoint, I do not like to hear a man speaking with God, dealing with God, and not praying or beseeching Him, as he has done so beautifully in some of his spiritual songs. I do not share the belief that the addition of voices to the last movement of the "Ninth Symphony" was a desire of his (after the culmination of the musical expression) in technical regard for the orchestra; but, after the unspeakable in the first three movements, he wanted something spoken.

Therefore we have the last movement with an addition of the voices with words. I do not believe that this last movement is an ode to joy, but to freedom. It is said Schiller was moved by the censors to write *joy* instead of *freedom*, and that Beethoven knew this. I certainly believe it. Joy is not obtained through great efforts; but freedom must be fought for. Therefore the theme starts with *pianissimo* in the basses, continues with many variations and ends triumphantly in *fortissimo*. Also freedom is a serious thing. Therefore the earnest character of the theme, "Become embraced, ye millions" is not reconcilable with joy, since joy is of an individual character and cannot group entire mankind.

The symphonies of Beethoven I like to classify, as regards their musical content, in the following order: (1) No. I, in C Major; (2) No. II, in D Major; (3) No. IV, in B-flat major; (4) No. VIII in F Major; (5) No. VI, "Pastorale"; (6) No. VII, in A Major; (7) No. III, "Eroica"; (8) No. V, in C Minor; (9) No. IX, in D Minor.

(To be Continued in the February Etude)

"We must remember that, when all is said and done, no composer has ever really surpassed Bach, although he may have carried the art into a different avenue. From Bach to the present time there have been numerous steps in different directions made by many outstanding composers. Each one in his day has been a modern, whether it was Haydn, Gluck, Schumann or Wagner." —LEO ORNSTEIN.



# The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



## OUR COVER FOR THIS MONTH

A NEW YEAR'S DAY DUET, our cover for this January issue of THE ETUDE MUSIC MAGAZINE, is by the renowned French artist, George Redon, of Paris. It is by special arrangement only that we have been able to reproduce this charming and amusing etching for our readers. Redon's etchings are great favorites in the French capital where they may be seen in shop windows on all the boulevards.

## PRESSER SERVICE

It is surprising how some of us with exceedingly busy lives miss gaining acquaintance with things that are commonplace with others. Thousands of successful teachers know all about our services but occasionally visitors to the THEODORE PRESSER Co. establishment, who, although very familiar with THE ETUDE MUSIC MAGAZINE, and numerous publications of the THEODORE PRESSER Co. which they use, are amazed to note that beside a great music publishing business, the THEODORE PRESSER Co. is a music store to the world.

These visitors always are fascinated by the huge stocks of music of all publishers carried by the THEODORE PRESSER Co. Some immediately begin to think of publications which they did not believe were available in this country, or which they did not know where to order, believing they could obtain them only of the publishers whose names they did not possess. The great stocks maintained by the THEODORE PRESSER Co. are evidence of a sincere desire to be of the greatest possible service to all active music workers. Here at PRESSER's, one may centralize all music buying to real convenience and economy. Music of all publishers is supplied at the most reasonable prices obtainable, with comparatively few exceptions examination privileges are allowed on any publication that might be desired and charge accounts are cheerfully opened for any responsible individual.

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## Advance of Publication Offers—January, 1931

Paragraphs on These Forthcoming Publications will be found under These Notes. These Works are in the course of Preparation and Ordered Copies will be delivered when ready.

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ESSENTIALS OF SCALE PLAYING—PIANO—WATSON	.....	40c
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INSTRUCTOR FOR SCHOOL BANDS—MORRISON—PARTS—EACH	.....	30c
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NEW MARCH ALBUM—PIANO	.....	30c
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bers comprising this suite, *Dawn—Gondoliers—Venetian Love Song—Good Night*, are all greatly admired. The formation of many Trio parties, both amateur and professional, has created a demand for suitable arrangements of various popular works, hence we are preparing a new edition of *A Day in Venice* for this combination. It will prove most effective.

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To the true artist music should be a necessity and not merely an occupation; he should not manufacture music, he should live in it.

—ROBERT FRANZ

## 1931 CALENDARS

It is extremely gratifying to note the favorable comments on the 1931 musical calendar issued by the THEODORE PRESSER Co. These calendars have come to be looked upon as a very helpful means, not only of assisting the teacher in her publicity efforts but also as an attractive, inexpensive holiday greeting from teacher to pupil. Music lovers, not professionally engaged, also find these calendars a happy and appropriate medium for conveying the season's greetings.

Three designs are available this year. One has a neat, modern design printed in brown on India stock which forms a printed mat, framing a photogravure print of a great music master, all mounted on an 8 x 11 card of dark brown. Bach, Beethoven, Chopin, Handel, Haydn, Liszt, Mendelssohn, Mozart, Rubinstein, Schubert, Schumann and Wagner are the great masters obtainable in this design.

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FOR VIOLIN AND PIANO

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FOR THE PIANOFORTE

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BOOK AND LYRICS

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Many teachers these days are looking for practical suggestions as to the handling of piano classes. There is really no mystery about it all; but, nevertheless it may be well for those who have been accustomed to provide private lessons only to have some definite program which they may carry out from lesson to lesson. It is surprising how one may work into a new departure with just a little judicious guidance. Our little manual now in preparation is intended to cover the main points. It is the product of a ripe experience of a number of practical class teachers.

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Three of the works, descriptions of which have been appearing in this Publisher's Monthly Letter for the past few months, are now ready for distribution and copies ordered in advance of publication will be sent to those who have taken advantage of these special offers. As is our custom, the advance of publication prices are now withdrawn and the works have been placed on sale on the counters and shelves of music stores. Those desiring copies for examination may obtain them on our usual terms.

*Best Loved Themes from the Great Masters* is an album containing master melodies skillfully arranged so as to bring them within the technical ability

of the pianist capable of playing second and third grade music. The exceptionally large advance of publication sale on this book shows that a real appreciation of good music is growing in the American public through the frequent hearing of radio concerts and the progressive efforts of our school music supervisors. This book gives pianists of moderate attainments, both young and old, an opportunity for self-expression and supplies, at a reasonable price, an excellent selection of music of the highest type. Price, \$1.00.

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*Penitence, Pardon and Peace*, a Cantata for Lent and Holy Week by J. H. Maunder, is so well known that detailed description here of its merits would be superfluous. However, we believe every choirmaster and church music committee member should know this splendid new Presser Edition, a copy of which may be obtained for examination, and which should always be specified when ordering, either single copies or quantities. Price, 75 cents.

## PUBLISHER'S PRINTING ORDERS

The nation's business leaders advising a "Buy Now" Campaign had not only the ultimate consumer in mind, but the merchant whose stocks did not anticipate the consumer's every need in his line. The printing orders of the THEODORE PRESSER Co. are the best examples of an anticipation of future business that one could find. However, there is nothing of a gamble in these anticipations because a new edition of a number is ordered only when past editions have enjoyed such a ready sale as to indicate that the number had genuine merit.

The past month's printing orders included many more items than we can begin to list in space here available but the past month's printing orders did mean that our printing clerks had to take off the shelves in our plate vaults hundreds of plates. These plates had to be delivered to the printers, paper mills and various paper merchants had to deliver tons of paper to our printers, numerous printing presses were without an idle moment and the folding and binding required for the completion of all the publications ordered have kept many hands busy. In fact, it will be weeks hence before the last items on these printing orders are completed and delivered—all this because past experience has proved that thousands of music buyers are sure to want copies of the numbers and books ordered. Here are some of the best representative numbers noted on these recent printing orders:

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35097	Blow, Blow, Thou Winter Wind— <i>Baas</i> .....	.20
35102	Wanderer's Night Song— <i>Rubinstein-Claassen</i> .....	.12
35022	I'll Take You Home Again, Kathleen— <i>Westendorf</i> .....	.10
35079	Where'er You Walk (From "Semele")— <i>Handel-Spross</i> .....	.15

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35094	Mighty Lak' a Rose— <i>Nevin</i> .....	.10
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## OCTAVO—SACRED—THREE-PART CHORUSES, TREBLE VOICES

35103	I Do Not Ask, O Lord— <i>Spross</i> .....	.15
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## OCTAVO—SACRED—MIXED VOICES

35095	Te Deum Laudamus in C— <i>Marks</i> .....	.18
35107	Tarry With Me, O My Saviour— <i>Marks</i> .....	.15
35106	There's a Friend in the Homeland— <i>Harms</i> .....	.12
35098	Be Glad, O Ye Righteous— <i>Woodward</i> .....	.15
35099	Come, Ye Blessed of My Father— <i>Macfarlane</i> .....	.10
35093	I Lay My Sins on Jesus— <i>Speake</i> .....	.12
10810	God is a Spirit— <i>Bennett</i> .....	.10
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## Teaching Fundamentals to Young Students

By IVA DINGWALL

Too much stress cannot be placed upon the young student's thorough understanding of the essentials of music during the first few weeks of study. Unless the teacher is very watchful, the child is liable to neglect the task of really learning the fundamentals for the more pleasant one of "learning to play." As a result a young person may play a piece fairly well, but understand nothing of the time, or the key in which it is written. Perhaps he does not even know the notes but has been relying entirely upon a good ear and his ability to imitate.

If the pupil is a little sluggish on notes he should begin the lesson with a mental exercise which is called the "little note game."

The child closes his eyes and places the point of a pencil upon the page of printed notes. Then follows a succession of rapid fire questions for the purpose of making him think quickly.

"Open eyes and name the note nearest the pencil."

"Is the note in a space or on a line?"

"Which line or which space?" "Name the lines and spaces."

It is surprising to learn how many know *f-a-c-e* and *every good boy does fine* but do not at all connect the names of the lines and spaces with the names of the notes.

Repeat this exercise half a dozen times and the child is in a good mental attitude to proceed with the lesson. He has also found a way by which he himself may find the note names.

After about the third lesson on the violin the teacher may require a written exercise something like this:—"Bring for your next lesson eight measures of music written in the key of C and in 4/4 time. Write entirely on the E string marking the fingering and name of note above each. Use whole notes and half notes only." It gives the child an air of great importance to feel that he is writing music. And, as he is required to play it for the teacher, the results are very interesting.

This method may be employed to great advantage as each new thing is taken up, for example, new kinds of time, occasional use of slur, new keys and so forth.

Now comes the subject of the different keys. As each new one is taken up, in the instruction book or in pieces, let the child write the scale explaining that the sharps and flats are used in order to make the whole steps and half steps come in the proper places in the formation of the scale. If he is shown how every scale is formed according to a rule, just as in arithmetic, then he will see the reason for sharps and flats and the different keys.

## Tchaikovsky's School Days

By G. A. SELWYN

TCHAIKOVSKY was a frail person, and how he survived the long hours of his school days is a mystery. According to his brother, Modeste Tchaikovsky, his first impressions of school in Leningrad, or St. Petersburg, as it then was, must have been painful.

He and his brother Nicholas, we learn, were sent to a boarding school. "From Fanny's tender care they passed straight into the hands of an unsympathetic teacher, and found themselves among a host of

boys who received the newcomers with the customary greeting of whacks and thumps. The work, too, was very hard. They left home at eight in the morning and did not return until five in the afternoon. The home preparation was so severe that sometimes the boys sat over their books till midnight. Besides all this, Peter had regular music lessons with the pianist Philipov. Judging from the rapid progress he made in a short time, this teacher must have been thoroughly competent."

## WORLD OF MUSIC

(Continued from page 1)

THE NORDICA MEMORIAL at Farmington Maine has progressed to the stage of the purchase of the homestead and the renovating and refurbishing of two of its rooms in the style of 1857, the year of the great singer's birth, and this largely through the loyalty of the native townspeople. It now is proposed to establish a summer music school there, and a movement has been started to purchase property adjoining the Memorial, to avoid the possibility of inappropriate commercializing of the environment.

AMERICAN BORN SINGERS number twenty-two among the seventy artists of the Chicago Civic Opera Company. Fourteen others are American citizens by naturalization.

MUSIC "OVER THE AIR" might more properly be designated as "over the wire," since, in order that the wide-flung public may enjoy its major programs, the National Broadcasting Company uses a network of wires aggregating thirty-two thousand and five hundred miles.

THE SINGING SOCIETY OF THE VIENNA POLICE, during a recent celebration of its own anniversary, unveiled a tablet on one of the houses in which Beethoven had lived in that city.

WAGNER'S "THE FLYING DUTCHMAN" had a revival at the Metropolitan Opera House of New York, on the evening of November first, with Maria Jeritza as Senta and Friedrich Schorr as *The Dutchman*. The work had not been heard at the Metropolitan since 1908.

"ALL MUSICAL VESPERS" is the name given to a series of Sunday afternoon musical concerts offered by the School of Fine Arts of the University of Kansas.

THE ROYAL CARL ROSA OPERA COMPANY of England has been producing grand opera in English, throughout the British Empire, for the last sixty years—a notable achievement. It has furnished early opportunities for many singers who later have been known to fame, including Mmes. Kirkby-Lunn and Eva Turner.

MOZART'S one hundred and seventy-fifth anniversary is being celebrated by the Austrian Broadcasting Company, by performing all of his forty symphonies during the months at the close of 1930 and the beginning of 1931.

THE CAMPANILE of the Cathedral of Verona, begun in the sixteenth century, is now promised an early completion.

THE SKALSKI ORCHESTRA of Chicago is offering to composers of that city an opportunity to hear their scores for the purpose of eliminating defects, improving their orchestration, and inspiring these creative musicians to continued effort. At least once a month there will be a rehearsal devoted to the reading of scores that have been submitted for approval. Again Chicago is showing other musical centers "how it should be done."

THE LAMBERT COLLECTION of photographs of musicians, autograph letters, and manuscripts, presented as a memorial to the late Alexander Lambert, is now on view in the New York Public Library.

## COMPETITIONS

THE JOSEPH H. BAERNS PRIZES of \$1,200 for a composition in large form, and \$900 for a work in one of the smaller forms, are available to native or naturalized American composers between the ages of eighteen and twenty-five. The competition closes February 1, 1931. Particulars may be had from the Secretary of Columbia University, New York City.

THE CARL F. LAUBER MUSIC AWARD, for a composition by one regularly enrolled as a student of a public or private school or college within twenty miles of the City Hall of Philadelphia, is offered. The contest closes March 1, 1931; and particulars may be had from the Provident Trust Company of Philadelphia.

AMERICAN COMPOSERS are to be favored on the programs of the New Jersey Orchestra with Rene Pollain as conductor. The management is ready to consider scores for use in the 1930-1931 season; but, before forwarding these composers should communicate with the Secretary, New Jersey Orchestra, 4 Central Avenue, Orange, New Jersey.

THE ROME PRIZE in musical composition, known as the Walter Damrosch Fellowship in the American Academy of Rome, is open for competition, which closes March 1st, 1931. The stipend amounts to two thousand dollars, with residence and studio in the Academy. Particulars may be had from Roscoe Guernsey, Secretary, 101 Park Avenue, New York City.

## Accent in Scale and Arpeggio Practice

By RALPH KENT BUCKLAND

EVENNESS and trueness of scale, and firm, sure arpeggios are the chief delights of brilliant piano playing. Yet pupils of piano, instead of striving for this ideal, are satisfied with acquiring a relative smoothness that seems to meet ordinary demands.

There is nothing that will repair a ragged scale so soon and so thoroughly as careful attention to accent.

Let the student practice his scales in 4/4 time, four notes to the beat, with an exaggerated accent on 1 and on 3. The scale thus played twice through two octaves will bring him back to a close on the third beat. Then let him play his scale in triplet form through three octaves, being most careful not to skip one accent. The scale may be counted *one, two, three, one, two, three, or*, simply and perhaps with better results, *one, one, one* (two and three each time be-

ing merely repeated mentally). The latter is really preferable since it emphasizes the accent past a chance of losing it, and in this way leaves the two unaccented notes properly subordinated.

A careful noting of the accent will soon convince the student that he has been heedlessly skipping and sliding over many of his accents, especially when playing in triplets, for there is a tendency to accent the finger that goes over or the thumb when it goes under, even though it is the second or the third member of the group of three instead of the first or to-be-accented note.

Insistence on undeviating accuracy in matter of accent in scale and arpeggio practice will be found to reflect a much-to-be-desired style and finish when the student comes to play the compositions of his repertoire.

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## TAKE YOUR PEN IN HAND

Your pen is the key to a storehouse of valuable information that you can secure immediately without cost.

This stimulating issue of THE ETUDE is full of announcements of manufacturers, merchants, publishers, schools and teachers who have gone to great collective expense to prepare information in booklets, announcements and circulars which may supply an immediate need for you.

Active readers take advantage of this. We knew one wealthy man in the West who was asked how he got certain information which put him on his feet. He replied, "I wrote to the advertisers in a dozen publications and found the ones who could do the most for me, and I patronized them."

Almost every worth while advertisement is packed with opportunities for those who are wise enough to grasp them at the right time.

## Radio Jargon Clarified

(Continued from page 12)

exposition, with each succeeding one as a development and the finale as a grandly combined development and recapitulation.

\* \* \* \*

**Concerto Grosso (cawn - cher - toh graws-so):** An orchestral concerto consisting of a series of several movements for two or more solo instruments accompanied by a full or string orchestra. A type of composition peculiar to the latter part of the seventeenth and the early part of the eighteenth centuries. Handel, Bach and Corelli were the notable creators in this form.

\* \* \* \*

**Concertstück (con-cert-steek):** A "concert-piece." A term applied more partic-

ularly to compositions for the piano and orchestra, but which lack the full development of the concerto. Of these the *Op. 79* of Weber is a notable instance. Schumann wrote a *Concertstück for Four Horns and Orchestra*.

\* \* \* \*

**Contra Danse; Contredanse (French) and Contraddanza (Italian, cawn-trahd-dahn'-tsah):** National dances, often of the folk-dance type and of a rustic origin and character, in which the dancers are ranged opposite each other at the beginning of the figures. The names derive from this latter incident.

(To be Continued in February Etude)

## LETTERS FROM ETUDE FRIENDS

### Utilize Spare Moments

To THE ETUDE: Does the average person ever stop to think how many minutes and hours he wastes every day? And yet he complains of being over-burdened with school work as to render music study impossible.

Recently a high-school girl was asked by her school teacher to make up on Sunday some work she had missed. The girl expressed surprise at the suggestion of her teacher, adding: "I don't study on Sunday."

Now this girl did not refrain from exertion on Sunday on account of religious scruples. She was one of the many devotees of pleasure who think that every moment stolen from such pursuits is lost, who think they are doing their teachers a favor by making up lessons.

This same girl began to take music lessons; but, needless to say, she gave up after three months, owing to pressure of school studies. She is one of the many who "just love music," but who, when there is question of getting down to practice every day, lose their enthusiasm.

To be a musician means sacrifice—sacrifice of time and pleasure. It means utilizing spare moments. Mere wishing and willing never produced a practical musician.

A noted organist relates that from his earliest years his mother kept him steadily at practice several hours every day. His pleading in those days for permission to play with the boys was never granted until his musical task was done. Boylike, he rebelled at this strict discipline; but when later he became a distinguished artist he never ceased to thank his mother for her severity and the excellent training she had given him.

CHARLES KNETZGER.

### Keep Up the Good Work

To THE ETUDE: After nineteen years in the business world after being married, I have decided to enter the professional world and am completing my education with the idea of becoming a supervisor of music in the public schools.

I graduate with the class of 1930 from the Everett High School and plan to enter Boston University this year.

I am a subscriber to your ETUDE, and consider it by far the best music magazine I have ever seen.

JENNIE M. BROWN.

### The Proper Care of the Piano

Do not think that because a piano is not in use it needs no care. Everything deteriorates, if not properly cared for. Do not let the piano depreciate on account of neglect. Negligence, naturally, causes you extra expense. You may need to sell or exchange it at some future time.

A piano contains from two hundred and twenty-five to two hundred and thirty strings. Each string, when in tune, averages a tension of about one hundred and sixty pounds, or about thirty-six thousand pounds (eighteen tons) to the complete piano. When out of tune, the strain is unequally divided, causing cracks in the sounding board and the breaking of strings; which finally results in a good tuner. It pays.

No piano should be placed against an outside wall. If this cannot be avoided, place it at least six inches from the wall, for air circulation.

Do not put anything on top of the piano. Open the top cover, occasionally, on dry days.

Do not cover the ivories, which were originally bleached to make them white. Covering them will make them darker. Clean them with colorless alcohol. Do not use milk, as it contains butter-fats which will turn them

yellow. Do not use water, which will soak through and loosen them from the keys.

Keep the temperature of the room fairly even. Drafts, cold, moisture, excess heat and sudden changes should be avoided, as they affect the tune of the piano and "check" the varnish. Once a piano's varnish is checked (cracked) there is no remedy for it, except through removal and revarnishing by an experienced polisher. Clean your piano, monthly, with a good oil polish; if new, more often. Keep a vaporizer in the room to prevent excessive dryness during the winter time.

Have your instrument cleaned internally every four or five years, as a prevention from dirt, moths and mice, in order to save the costly felts.

To prevent strings from rusting, have the pins blued or bronzed. The pins start to rust first, and if this is prevented the strings will not rust.

Keep away from the piano people that cannot play, especially those that crash the piano. They don't pay for repairs! You do!

Do not try to "monkey" with repairs. Call in an experienced tuner.—The Piano Tuner.

### Music and its Splendor in the Home

To THE ETUDE:

To-day people are specializing in the various arts of this world, whereby the desire for higher achievements is ever rising. But there is one art which is often overlooked and that is music. The people of to-day should realize that they do not have to be millionaires to become patrons of music. Our great musicians of the past and present, many of lowly parentage, have risen to fame. Music is a gift of heaven, and rich and poor can be equally benefited thereby.

What the world is wanting to-day is real hand-produced music, not the machine-made kind which has not the touch, the feeling, and not the splendor of living music. People do not have to sacrifice their means to become buyers of musical instruments, as these are priced within the reach of all.

Parents who have not stopped to discover whether or not their children have musical talent have missed a wonderful opportunity. Many are the parents of to-day who have been musical in their early lives and who now have families. But rather than spend part of their resources in a musical education for their children they let these precious years pass by.

Later these children grow to become young men and women. They seek places of amusement, as they have had nothing with which to amuse themselves at home. They gather where music is to be found.

Nothing will serve to make home ties stronger than music in the home. Parents of to-day, take this into consideration, and give your child a musical education.

REA GERING-MESSMER.

### Give More Thought to Music

To THE ETUDE:

Would you like to be illiterate and have someone read the news to you each day? Certainly not! Then why remain musically illiterate, while someone plays to you each day over the radio?

You pay a school tax for music. You pay tax and insurance on your musical instruments in the home. Why not use them, then, for training the members of the family?

R. S. SINCLAIR.

### The Figure Eight Exercise

To THE ETUDE:

After playing the piano for the past two and a half years I recently noticed a decided improvement in my playing. The improvement came as a result of this little exercise that I had begun to practice.

Swinging each hand alone in a horizontal figure eight takes the stiffness out of the arms, besides giving one the ability to play nearly twice as long without tiring.

JOHN SIEMOWSKI.

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### Adventures in Music Land By ELLA KETTERER Price, \$1.00

A superb course in first work at the piano keyboard only recently published. It gives, through melody playing, a good foundation to the point where acquaintance is made with the major keys and the basis of scale playing. It is quite a comprehensive and very desirable first book for the little piano beginner. Most of the time the beginner is being delighted with charming and satisfying pieces which lure to helpful practice.

### A Method for the Piano for Little Children By JESSIE L. GAYNOR Price, \$1.00

A splendid beginner's book, starting with both clefs. It is by the late Jessie L. Gaynor, one of the most successful of all teachers of the piano to young children.

### Bilbro's Kindergarten Book By MATHILDE BILBRO Price, 75c

A superb instructor for small pupils, printed with large notes and introducing the bass clef after a little playing in the treble only.

### Tunes for Tiny Tots By JOHN M. WILLIAMS Price, 75c

A popular "Middle C" kindergarten or preparatory book to the usual piano beginner's book.

### Bilbro's First-Grade Book By MATHILDE BILBRO Price, \$1.00

For young beginners above the kindergarten age. Attractive little pieces and studies aid the beginner nicely. Both clefs used at once.

### BEGINNER'S BOOK SCHOOL FOR THE PIANO Volume One

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"Beginner's Book" stands in immense favor with thousands of teachers. Its wonderful first lessons follow the modern procedure of teaching up and down from Middle C into both clefs. It is a "first reader" in piano study by which teachers achieve speedy results with young beginners. Its bright and interesting material covers the first grade of study up to, but not including, the scales.

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### The Boy's Open Door to Music By BLANCHE DINGLEY-MATHEWS Price, \$1.00

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### Book for Older Beginners By JOHN M. WILLIAMS Price, \$1.00

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## How Musical Films Are Made Possible

(Continued from page 61)

marily interested in pictures. The picture comes first, music second. Therefore, he tries to choose music that is significant, that is, music that will enhance the picture. Musicals, in his opinion, are not dying out. They simply were not handled well at first. Producers tried to give picture audiences material that only a concert audience would enjoy.

Heinz Roemheld, with Universal pictures, believes that people do like good music and are intelligent enough to understand it. The reason good music was formerly not in general use in films was that most producers were under the impression that the term "classical" music meant somber, church music. As a matter of fact, he believes that music should be as genuine as the picture. He feels that the public misses the musician in the pit. Whether they are willing to pay for his return is another matter. Several theaters have tried it, but with no appreciable results.

"Although music enhances some places in a picture, it detracts from others," says Alfred Newman, youthful music director for United Artists. "It should not be used in a wholesale way. I consider the most important factor in sound recording to be orchestration. The technical equipment forbids using the same orchestration as one would use in a concert. Thirteen men playing an interesting orchestration sound much better than fifty playing in "massed" formation. I am interested in different instrumental combinations, using always as a basis the established fact that strings and woodwinds record best."

On the other hand, Victor Baravalle ap-

pears to be most interested in the interpretation of the music and the personality behind it than with the actual music. He assigns different composers to write songs for a picture, then, of course, superintends their use. Incidentally, he says, each composer is concerned with writing what he terms a "hit"—more for his own benefit than for that of anyone else. When Mr. Baravalle holds auditions for singers he looks first for correct tone production, then for artistry and temperament.

Erno Rapée, First National and Warner Brothers musical authority, has formed a recipe of his own for synchronizing pictures. First, he says, determine the geographical and national atmosphere of the picture. Then embody every important character with a theme.

And, finally, Mr. Rapée sums up the entire musical situation in pictures with this simple statement: "In everything that we do, we must always remember to use good taste and discriminating judgment!"

\*The author wishes to acknowledge the co-operation of the various studios in the preparation of this article.

### SELF-TEST QUESTIONS ON MISS ARVEY'S ARTICLE

1. What are the duties of the "mixer"?
2. When is music "public domain"?
3. Why has voice doubling proven unsuccessful?
4. How may practically perfect synchronization be procured in the "Silly Symphonies"?
5. Why is soft singing more fitted for the "talkies" than loud singing?

## Ultimate Musical Choice

(Continued from page 10)

on this thing, but music does clarify my mind; and so long as I had to decide such an important matter I ought to have a clear mind. And as long as it was my last day, I should think they would give me at odd times, without counting it against me, Chopin's 'Second Concerto' in the interest of a good choice as between the *Siegfried Requiem* and the *Eroica Andante* because it is important to have the matter settled. I hope this answers your question."

After the receipt of the foregoing letter, so representative of a fine musical understanding, the Editor wrote to Mr. White to ascertain whether he had been trained as a musician. The following entertaining letter was received in reply:

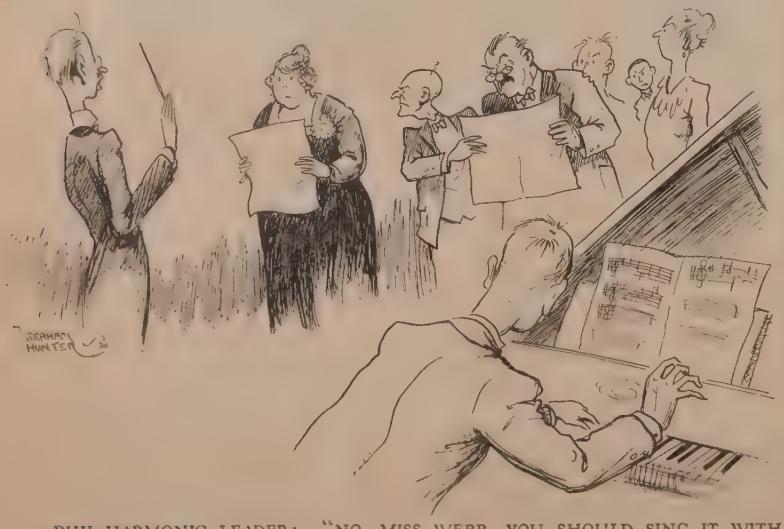
"I have your letter with the enclosures which I read with great interest. My musical education has come along gradually in fifty years. After I showed some aptitude for the Jew's harp and mouth organ, my father bought me a cabinet organ in 1878 and I took lessons from a country music teacher for two or three years and then I quit, being in my early adolescence, because music was supposed to be for girls. But I stuck to it as a secret vice through my teens, earned my first money playing

by ear for dances, accompanying on the cabinet organ a blind violinist and a cornet player and calling off for the square dances. I had a natural aptitude for harmony and so was able to fake the accompaniment for any reasonably simple dance music of that day and time.

"In the University I used to go to the lectures in the Music Department on harmony and all the recitals. And when I was a young reporter in Kansas City I went to all the musical things chiefly because tickets to concerts were easier to get in the office than tickets to shows. Gihore's Band set me mad; and I have gone to hear every band of note, and orchestra of importance, that has played in this part of the world for thirty years. A quarter of a century ago I got a phonograph and have been collecting a library of classics and it occupies a whole side of the house. Whenever I go to New York, which is two or three times a year, I devote my spare time to symphony concerts. Grand opera means nothing to me. The acting and the scenery blur the music for me. I learned to play certain classics on the piano partly by ear after listening carefully to phonograph records and correcting myself with the notes, simplified editions, where I could. And that's the story."

### WHAT IS YOUR CHOICE?

Won't you add to the general interest of this symposium by sending your answer to this striking question? We would like to learn what our readers' decisions would be upon this subject.



PHIL-HARMONIC LEADER: "NO, MISS WEBB, YOU SHOULD SING IT WITH MORE WILD ABANDON."

## MASTER DISCS

(Continued from page 18)

we first able to profess their faith publicly and to organize their worship. Gregory the Great (VIth Century), who gave his name to the Chant, merely compiled and coordinated the melodies."

"Few are so fortunate as to be able to visit the Benedictines of Solesmes and hear the singing of the Gregorian Chants," says the annotator of the set. "It is therefore particularly fitting that Victor has made it possible for the world at large to hear the beautiful singing of the monks of Solesmes." We heartily agree with this observation.

## Operatic Discs

VICTOR'S issue of Puccini's "Tosca," album set No. M84, once again brings a worthily recorded version of a popular opera. The singers are all excellent, but perhaps the feature of the performance is *Floria Tosca* of Carmen Melis. For this splendid soprano, whom we heard in this with the Hammerstein Opera Company back in 1908, has been called one of the greatest living exponents of this exacting rôle. It is good to find that Mme. Melis has lost none of her vocal charm or histrionic ability since those days. The whole performance is well planned and executed. Herman Klien, the English reviewer in "The Gramophone," said, there are "no short-

comings either in the interpretations of the score or the quality of the recording. Each scene stands out clearly, strongly, effectively; and . . . the necessary interruptions or divisions have been extremely well devised."

Two important recordings, recently issued by the enterprising National Gramophone Society in England, are Arnold Bax's "String Quartet in G major," played by the Marie Wilson String Quartet, and his "Sonata for Two Pianos," played by Ethel Bartlett and Rae Robertson to whom it is dedicated. Bax, one of the greatest living English composers, is a modern romantic whose music is exquisitely and profoundly poetic.

The quartet, composed of three movements, is a genial work, rhythmically and melodically spontaneous throughout. Its first and last movements are filled with boisterousness and rollicking gaiety, while its middle movement is filled with reflection, haunting sweetness, and the magic of Celtic mysticism.

In the Sonata the composer has written a work which he says might be called a "Poem of Spring," since its "frequent changes of mood and tempo suggest that mixture of languor and ecstasy which we associate with the rebirth of the world of Nature when the Sun has conquered the frosts of Winter."

## MUSICAL BOOKS REVIEWED

*The Ring of the Nibelung*  
Modernized Version of the Wagnerian  
Tetralogy

By C. E. LEMASSENA

"Razzin' the Ring" this book might be called, since its vehicle is modern idiomatic speech generously peppered with slang, which tries it along swiftly, vividly, if a bit jarringly, through this great Epic of gods and men.

Brünnhilde's farewell to Siegfried (in Dusk of the Gods') is about as representative a tid-bit as there is:

"Why not come with me?" Siegfried says. "No! I am going to remain here until you find something better."

"Why, I thought you wanted a change?"

"So I do, and as soon as you locate a nice little home for two, return for me and we'll begin our daily grind of matrimonial pleasures."

"That's reasonable. Have you any suggestions as to where you would like to locate and what particular domain offers me the best prospect?"

"To be sure. I have it all planned. Down the Rhine you'll find an excellent place—the Ilichung villa. I am sure you will be able to make advantageous connections there."

Can't you just see them—Siegfried with his newest model Ford Sedan and Brünnhilde, keeping well within the doorway, to have her marcel from the early morning dew? This is the story transformed to fit the needs of an exciting modern serial.

Price: \$1.00.  
Pages: 176.

Publishers: Grossman-Roth Co.

## Tempo Rubato

By JOHN B. MC EWEN

A book on "Tempo Rubato" is like a book on chimeras: it may be historical; it may be useful; but it should never be categorical or statistical. *Tempo rubato*—branches waving above the solid trunk of a tree—is an unguessable a thing that we are in danger of destroying it even by speaking of it.

How clever, then, the author who defines rubato, who discusses its origin and traces its use in the playing of virtuosi, never once destroying the fine fabric of its grace—who, in short,

... gives to an airy nothing  
A local habitation and a name.

Pages: 47.  
Price: \$1.25.

Publishers: Oxford University Press.

## Johannes Brahms

By RICHARD SPECHT

Translated from the German by Eric Blom. When a skilled writer sets his pen to write about a beloved thing, then a great work results: a Socrates in his dark cell softly instructs his friends; a Sam Johnson runs his weary fingers through the mane of a dog while his mouth forms such discourse as men today may ape but never equal; a Brahms comes out of a mist, golden haired,

with burning blue eyes, and the brave awkwardness of youth.

Then there is Brahms, the lover, "Who made no beloved immortal" but who found that love, even concealed and stifled, can wield the great ironwork of Art. There is Brahms, the son, who takes his ageing father sightseeing to the stimulation and bewilderment of the latter's mind. There is Brahms, the conductor, who directs, with some discomfiture, a choir of young ladies. There is the Brahms of unwavering loyalty, the Brahms of the acrimonious tongue, the Brahms who bears his laurel leaves with God-like simplicity.

So one who has lived with Brahms, in his age and in his spirit, has said, "Arise and come forth!" And the spirit has come forth, with greatness wrapped about him.

Price: \$6.00.  
Pages: 371.  
16 illustrations.  
Publishers: E. P. Dutton and Co., Inc.

## Thirty-Six Lessons in Singing

By HERBERT WITHERSPOON

While the principles presented are those at the foundation of all good singing and of inestimable value to every student of singing, still this book has been compiled with the idea especially in mind of making the instruction available for use in class study of the fundamentals of singing in both high schools and colleges. Breathing, tone production and phonetics are brought to the student and teacher in a most practical manner; and these are the basic essentials of all good singing.

At this time, when class instruction is so much in the mind of those interested in all branches of musical study, this small book is most timely and valuable.

Pages: 52.  
Price: \$1.00.  
Publisher: W. Otto Miessner.

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By GERALD R. HAYES

The slow soundings of instruments of past centuries can still be heard both in England, at the Haslemere Festival, and, in America, at the concerts of The American Society of the Ancient Instruments. Here the harpsichord with tones like slivered stars, the viola da gamba with sweet whining, the viola da brama with breathless whispering may be listened to once more.

Then we realize that the world has not gained by discarding these instruments, as they have been pronounced, by time's trickery, inadequate.

All these strange, quaint viols and violins, forbears of those we hear today, are spoken of here by a writer learned in his field and sympathetic to his subject. A stirring drama is played by these instruments in their struggle for survival and for the chance to sing.

Pages: 265.  
Eleven full-page plates.  
Price: \$3.50.  
Publishers: Oxford University Press.

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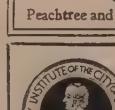
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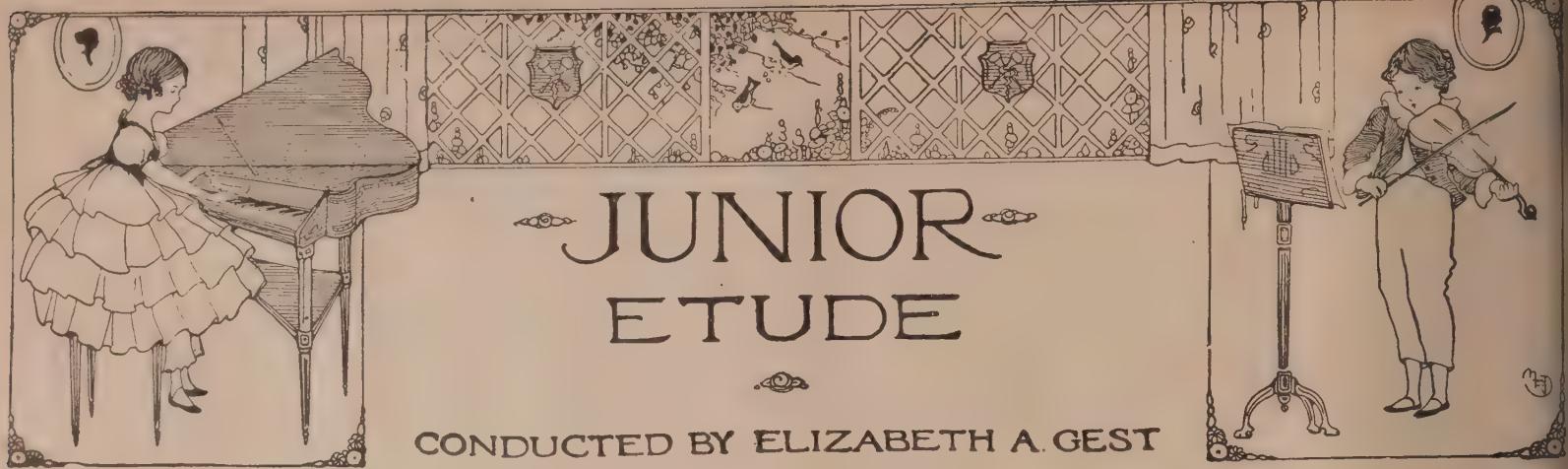
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## ??? ASK ANOTHER ???

1. What composer was born in 1685 and died in 1759?
2. What was the first name of this composer?
3. To what class of instruments do drums belong?
4. What is compound time?
5. What is a suite?
6. What are the letter names of the tones in the augmented triad on C sharp?
7. How many strings are there on the viola?
8. How many sixteenth notes are equal to a dotted whole note?
9. From what is this taken?



10. For what instrument was it composed?

Answers on next page

## Musical Signs in Rhyme

By ALETHA M. BONNER

The Note Family is rather large,  
But we will picture them:  
The Whole Note's shaped like letter O,  
The Half Note has a stem:  
The Quarter's head is always black,  
The Eighth flies flag so free,  
The Sixteenth Note has banners, two,  
The Thirty-second, three.



THOMAS, THE CAT

(well, if not everybody, quite a few persons) agreed was as wise as an owl. That

## Which are You?

Why are you studying music?  
Is it because your parents want you to?  
And because your friends do?  
And because it is "nice" to know how to play?  
Or is it because YOU want to?  
And because you just feel that you must?  
If you belong to the first groups you will have to work doubly hard to keep up to the others, and to have the quality of your work equal the others. Because you must remember those who really want to study do so with great enthusiasm, and they love their music and appreciate their opportunities. So if you do not watch out they will get away ahead of you who study just because your parents wish you to. There are always some failures to balance the successes. Which side are YOU coming in on?

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## Paul's Reward

By GLADYS M. STEIN

"PAUL, we must improve your position at the piano," Mr. Hall exclaimed, as he looked at Paul's careless posture.

"Oh, what is the difference?" Paul laughed, lightly. "I can play the keys as well in one position as in another."

The problem troubled the teacher until one evening he called at Paul's home on business. He noticed Paul writing in an adjoining room. His position was erect and graceful, and he even had books on the chair to raise him to the correct height.

"What are you writing?" the teacher asked, at the close of the call.

"I'm doing the writing drills."

"You certainly sit well and keep your hands in a fine position," Mr. Hall marveled.



"Why you have to," Paul explained, "you won't get the proper swing."

The following week Paul sat in his usual careless manner.

"Try sitting up straight, Paul, and see if your playing doesn't sound better," the teacher suggested. Taking his seat at the second piano, Mr. Hall showed how a lazy position cramps the lungs, and forces the arms and hands out of position.



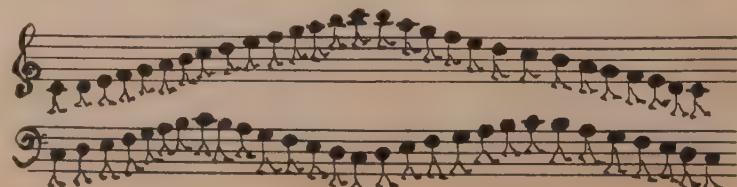
## Traveling Scales

By ANNA LYNN MILES

Two LITTLE twins, Robert and Roberta, started out for a walk together. They went the distance of one block, when they decided to separate and each go around the next blocks alone, going in opposite directions. The blocks were just the same size and they walked at just the same pace, so of

course they came together again on the corner. Then they came home together, and each told the other what he or she had seen around the blocks.

The next time you practice your scales in contrary motion think of Robert and Roberta and see how easy they seem.



Paul began to wake up to the importance of the matter when he realized how he looked at the piano.

"I must be a sight!" he exclaimed.

"You are," the teacher responded, "and I cannot put you in the Boy Scout orchestra until you correct this fault."

"And before you leave I'll measure how many inches it is from the top of the piano stool to the floor with a yard-stick, and when you get home fix yours at the same height and keep it that way."

When the next lesson came around, Paul sat perfectly, much to Mr. Hall's delight.

"You were right," the boy admitted. "It is just as easy to sit correctly, and I don't get a backache now, either."

Paul won the place in the orchestra at his erect, soldierly position caused many comments whenever the Scouts played in public.

# JUNIOR ETUDE—Continued

## Little Biographies for Club Meetings

### No. 37 — Modern Italian

IS MONTH the Little Biographies will again to Italy, not having had any Italian composers since July, 1929. And the composer in the separate biography was Verdi, in April, 1929. In the time, Russian, French, English, Bohemian and German composers have been ed.

*Cianni* (pronounced pu-chee-ny) 1858- was the next great Italian composer after Verdi. Many people consider him greatest Italian composer except Verdi. Operas are extremely popular and the principal melodies in them are familiar to musicians. These operas are "La Bohème," which is considered his best and "La Traviata," which is the most popular and the most frequently performed. Every one knows the "tune" of the aria in this opera, called, *One Fine Day Come*.



1858—PUCCINI—1924

The story of this opera is laid in Japan, was written by an American, John Long, who lived in Philadelphia. "Tosca" is another of Puccini's popular operas. You can hear parts of these operas record, as a great many opera singers have recorded the various arias and duets in them.

*Moncavalo* (1858-1919) is the composer of the well-known and popular opera, "Gianni Schicchi" (pronounced pahl-yah-chee), in which Caruso used to sing. You can hear records of this also. This opera is not enough to take an entire evening for performance; so it is very frequently given in the same evening with another short opera, also a popular one, called "Cavalleria Rusticana," by Mascagni (pronounce

*mahs-cahn-yee*). The *Intermezzo*, a short interlude for the orchestra between the acts, is familiar to all. Mascagni wrote this opera to offer it in a prize contest and won the prize for it. He was born in 1863 and is still living.

*Wolf-Ferrari* (born in 1876) is well-known as the composer of the opera, "The Jewels of the Madonna," and "The Secret of Susanna."

*Casella* (born 1883) is a prominent Italian composer who writes in various forms for orchestra and also chamber music, but does not compose operas.

*Malipiero* (1882) also writes in various forms and is very modern in his harmonic effects.

*Pizzetti* (pronounced pcc-tset-tee) writes in various forms for orchestra and chamber music. He has appeared in America as a conductor of orchestras playing his own compositions. He was born in 1880 and is still living.

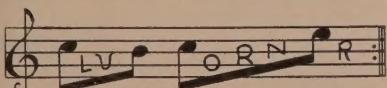
*Respighi* (pronounced res-pee-ghee) has written operas but is best known for his orchestral compositions, such as "The Fountains of Rome" and "The Pines of Rome." He has also visited America.

There are other young Italian composers of the present day also, but these are the most important ones.

For your program of these composers you will have no trouble in getting records so that you may become familiar with many of the songs and choruses of these operas, as well as some orchestral numbers. But those of you who do not have an opportunity to use the records will not have such a good program. Probably if a group of you went together to the music store and asked to hear records of these composers they would be glad to play them for you.

### Questions on Little Biographies

1. Who is considered the greatest Italian composer since Verdi?
2. Name two operas by Puccini.
3. Who wrote "Cavalleria Rusticana?"
4. Name two modern Italian composers who write in other forms than opera.
5. Who wrote the libretto of the opera, "Madam Butterfly"?



JUNIOR ETUDE:  
Our music teacher has formed a club of girls and we call it the Treble Clef Club. We meet once a month. At our meetings we have biographies of great composers, and some of their compositions. We have a small program and try and have a piece by the composer we are studying that. We also play musical games.

From your friend,

HAZEL E. FARMER,  
Colorado.

JUNIOR ETUDE:  
Eleven of us have formed a music club which we call the Junior Piano Club. We have meetings the last Wednesday of

the month in our teacher's home. After a business meeting we have a program which consists of studying interesting facts in the lives of great composers, having piano solos played, and so forth. We entertain a guest at each meeting who is also a pupil of our teacher but not a member of the club. At the last meeting we decided to organize a rhythmic orchestra, purchasing the instruments with the money in our treasury. Each member will begin playing one of these instruments, and when we are able to play well, we shall give an entertainment.

From your friend,  
ELOISE WEBER (Age 14),  
Ohio.

## Georgiana Mends her Music

(Continued)

say, "Very well, I'll go up and get her."

*Pitapat*, *pitapat*, went Thomas upstairs and awoke Georgiana Marie.

"Come down to the living room," he said and led the way. After they entered the room one of the fairies shut the door. A tiny fairy torch lit the room.

"Why have you brought me down here?" asked Georgiana Marie. She rubbed her sleepy brown eyes.

"To talk about your music, Georgiana Marie," answered Thomas. "It's in an extremely suffering condition."

Georgiana was very kindhearted. "Oh, dear," she exclaimed, "What's the matter with it? Can I help it any?"

"Why, it's all torn up the back and it's suffering terribly." Thomas noticed Georgiana Marie looked quite distressed, so added, "Now, Georgiana Marie, I'm going to show you how to doctor it up and make it as good as new. Where's that brown wrapping paper you had to-day?"

"On a shelf in the kitchen," answered Georgiana Marie.

"One minute! I'll be back," said Thomas and scampered out of the room. He quickly returned with the paper in his mouth.

"Where's your scissors?" he next asked.

"In my basket on that shelf," said Georgiana Marie and motioned toward the opposite side of the room.

"Now, where's some glue?"

"In a drawer in my desk."

Again, away scampered Thomas and returned with the pot of glue in his mouth.

"Now, watch me carefully," he commanded, and leaped upon the table. "I shall first cut a strip of paper about one inch

wide and just as long as the sheet of music. Georgiana Marie, will you please bring me all of *The Happy Farmer*? He seems to be the most miserable.

"Have you a brush?" he asked Georgiana Marie.

"No," confessed Georgiana Marie, "I don't know what became of it."

"Well, no matter, I'll use my tongue."

In the glue pot went Thomas' little pink tongue and lap, lap, it went over the strip of paper.

"We shall now paste the strip of paper down securely, joining the sheets and forming a binding. Now, we shall leave it until morning to dry thoroughly before picking it up and creasing it down the middle of the strip."

"Mend us, too," cried the other torn pieces.

"Now, be patient," said Thomas, "and you'll be mended by to-morrow evening, won't they, Georgiana Marie?"

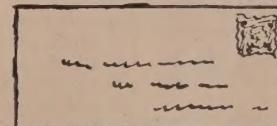
"Yes, I promise," returned Georgiana Marie. "I'll mend them all nicely."

Next morning Georgiana Marie's mother told Georgiana Marie that she must have had a nightmare and gone down to the living room and mended a sheet of music. But Georgiana Marie told herself it wasn't a nightmare. She kept all her music mended nicely after that midnight music mending lesson. When Georgiana Marie's next birthday came around, the fairies who made that particular musical instrument their winter and stormy weather home remarked to each other:

"Plays so very nicely."

"Keeps her music in such good condition."

"Nice little girl!"



### DEAR JUNIOR ETUDE:

I have been playing the violin for six years and had the honor of being one of the smallest children in our school orchestra. My sister plays the flute and I am teaching her to play violin, too. My Mother plays the piano, and she is teaching me to play it, too. I hope to become a very good violinist in a few years.

From your friend,  
FERN WEST (Age 11),  
Kansas.

### DEAR JUNIOR ETUDE:

I have been reading the letters in the JUNIOR ETUDE LETTER BOX and as I study music I thought I would write and tell you what I do. I am eight years old and have taken piano lessons since 1926. I am planning to take violin lessons, too. I learned a piece by myself without any help

on it and only one or two very small mistakes in it. But I think that is pretty good for an eight-year-old child. I love to read the letters in the JUNIOR ETUDE.

From your friend,  
MARION LOUISE BUNTING (Age 8),  
Indiana.

### DEAR JUNIOR ETUDE:

I play the violin in our high-school orchestra of fifty-five pieces, and in our band of one-hundred, thirty-seven pieces. I play French horn. At home I play duets with my sister. Not long ago our band had a tone test and the results were sent in to the Majestic Radio Company. To my surprise I was one of those who received an A degree.

From your friend,  
ANNA WEBER (Age 15),  
Ohio.

### Answers to Ask Another

1. Handel.
2. George Frederick.
3. To the percussion instruments.
4. That in which each beat is subdivided into a triplet.
5. A group of short pieces frequently based on the old dance forms, and intended to be performed in succession.
6. C-sharp, E-sharp, G-double-sharp.
7. Four.
8. Twenty-four.
9. *Air on the G string*, by Bach.
10. For the violin.



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ty Lak' a Rose.....	G, d-E .50 F, c-D .50			
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Study of Child at the Piano by Anton Bruegel

## A SONG FOR PARENTS

YESTERDAY, they were smiling babies. Today, they are small, exuberant beings tensely eager to experiment with the complex opportunities that are their heritage. Airplanes, fast motor-cars, new theories of human relationships . . . all these are as natural to their changing world as swimming-holes and horses were to the vanished world of their fathers and mothers.

And these parents of modern children . . . their lot is not easy. How often they meet, from wide eyes that still are dewy and bright with babyhood, a gaze that seems to brand them as beings in an unknowing and antique world.

But there still remain some unchanging, fundamental things that serve to connect all generations, all men. . . . Of these is art. In

its highest form, art clears like a heady and magic breeze through time, fashions, customs and all the barriers and borders of the world. The melody that swirls gaily up from some village in the Caucasus loses little of its ecstasy in far-away Virginia. The father who has in common with his son one great melody . . . one sweet, surpassing song, has not been left entirely behind.

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